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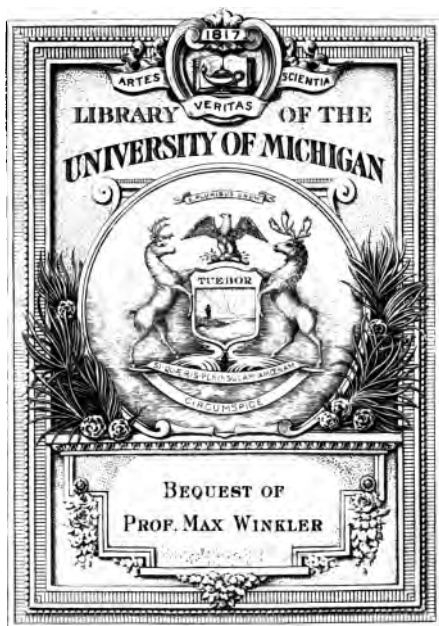
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IPHIGENIE AUF TAURIS

EIN SCHAUSPIEL

VON

JOHANN WOLFGANG GOETHE.

EDITED

WITH INTRODUCTION, NOTES AND APPENDICES

BY

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PREFACE.

IN preparing the present edition of Goethe's *Iphigenie auf Tauris* the editor has been guided by the following principles.

In the text the modern spelling has been adopted throughout. The quotations from Goethe's earlier texts given in the Notes have been put into modern spelling, while Goethe's own spelling and punctuation have been faithfully reproduced in the extracts printed in Appendix I.

In the Notes all real linguistic difficulties and all difficulties of the subject-matter have been carefully explained, and much attention has been bestowed on the discussion of peculiarities of metre and style. But only in some really important cases, has reference been made to the older texts of the play, or to important differences occurring in the drama of Euripides. The older texts have, as a rule, only been quoted when their wording served either to set off a special beauty or to explain a difficult passage of the final text. It was thought preferable to show Goethe's manner of working in a few carefully selected instances which are printed in Appendix I. His general relation to Euripides and other sources has been fully discussed in the Introduction.

Similarities of conception or expression naturally occurring in similar dramas of Goethe's predecessors (Wieland, Joh. Elias Schlegel, Gotter, and others) have not been pointed out in the present edition. Such passages are to be regarded as interesting parallels, but not as models which were consciously imitated by Goethe. They are freely quoted in the excellent American edition by L. A. Rhoades (Boston, 1896), where they are easily accessible. Only such references have been given as tend to illustrate Goethe's text, and the parallels have been chosen mainly from Goethe's own poetry or from that of his friend Schiller. Ordinary points of grammar (*e.g.* the mood of *betrübe*, l. 5) have not been discussed, as the editor is strongly of opinion that Goethe's noble drama should be put into the hands of such students only as have read a good deal of German prose and poetry. No help has been given where it was thought that the meaning of words or the structure of phrases could be found out by a little thought or by reference to ordinary grammars and dictionaries. Mere translation notes have, as a rule, been purposely avoided. Hardly any etymological notes are given in this edition, but a number of notes are given on word-formation—especially in case of intentional imitations of classical diction—and peculiarities of Goethe's own language which are inadmissible in ordinary modern prose have been carefully pointed out. Classical allusions have been usually explained, as the book will be used by many who have not had a special training in classics; but familiar

classical terms such as *Olympier*, *Parzen* and others have been left without a note. In the explanation of classical allusions the fullest use has been made of Sir William Smith's excellent *Classical Dictionary*. The translations were in some cases suggested by happy renderings of Goethe's text by Miss Swanwick or William Taylor (of Norwich).

In writing the Notes and the Introduction the editor has derived much help from a great number of commentaries and editions, more especially from those by Düntzer, Weber, Evers, Zippel, Waetzoldt, Keck, Vockeradt, Strehlke, Neubauer, Carter, Rhoades, and Clarac, which, owing to the character of this book, could not in each case be acknowledged. He is also much indebted to the books and essays by Olbrich, Halatschka, Morsch, Thalmayr, Althaus, Primer, M. Koch, Wilkins, Thümen, F. Foerster, K. Francke, H. Grimm, E. Schmidt, R. M. Meyer, Heinemann, Bielschowski, Cholevius, Biedermann, Hettner, Schröer, Scherer, Seuffert, Minor, Bulthaupt, Imelmann, Laas, and others. The German literary periodicals have been found to be of great use on many points, and the great dictionaries by the brothers Grimm and their successors, and those by Sanders, M. Heyne and H. Paul rendered most valuable assistance. The parallel texts edition by J. Baechtold, and several volumes of the large Weimar edition, have been constantly referred to.

The most important books, pamphlets and articles dealing with Goethe's drama have been enumerated in a

special Appendix (V). The editor has been assured by a number of students and teachers that such bibliographical helps have proved of real service to them. A good deal of what is contained in the Introduction and in the Appendices is of course intended for teachers and more advanced students of Goethe's drama.

The many cross-references will be especially useful to those students who have read the play once and wish to go over it again. The quotations from Goethe's and Schiller's poems will, it is hoped, be welcome to many serious students of German poetry, and the parallels are an attempt to introduce English readers to a more thorough study of the style and thought of the great German classics. For this reason in Appendix II (*b*) some more lengthy parallel passages from Schiller's poetry are given in which the terrible approach of the Furies is depicted by a master hand.

As to the manner in which in the opinion of the present editor this edition should be used in schools, and in which the drama may profitably be studied, he wishes to refer to his recently published pamphlet *The teaching of modern foreign languages in our secondary schools* (Cambridge University Press, 1898), pp. 18 and 34—41. He has abstained from discussing at length the characters of the drama in order to leave the teacher plenty of material for discussion in the class-room. The help for such discussion given by V. Kiy and by Joh. Rost (see p. 247) will be welcomed by many practical teachers. The editor has carefully

explained the linguistic difficulties of the play in order to facilitate the ready understanding of the text and thus to allow time in class for reading aloud the German text, with proper attention to pronunciation and delivery, which, important as they are in the study of a modern language, are at present, for want of time, often much neglected.

The editor desires to tender his sincerest thanks to his friends Dr Wilhelm Seelmann of the Berlin University Library, and Dr Alfred Schulze of the Royal Library, Berlin, for kindly revising his bibliography. He is also indebted to Professor I. Imelmann, Ph.D., of Berlin, Professor E. Goetze, Ph.D., of Dresden, and his colleague Mr H. J. Wolstenholme, M.A., for information and help most kindly and readily given. But above all he is anxious to express his most sincere gratitude to his friend, the Rev. J. W. Cartmell, M.A., Fellow and Senior Tutor of Christ's College, for the great kindness and care with which he read through the proofs of this edition and contributed many most valuable suggestions and criticisms.

K. B.

ENGLEMERE, CAMBRIDGE.
Christmas, 1898.

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INTRODUCTION.

I.

HISTORY OF THE PLAY.

Oft wenn es erst durch Jahre durchgebrungen,
Erscheint es in vollendeter Gestalt.

Faust. Vorspiel auf dem Theater, II. 71—72.

LIKE several of Goethe's greatest and most exquisite works, *Iphigenie auf Tauris* went through a number of stages before its untiring and fastidious author, ever bent on improving his poetic productions, allowed it to go out into the world in the classical form in which we now read it. In no other work of his, not even in *Faust*, are we able to follow the working of the great artist so minutely as in *Iphigenie*, and nowhere can we obtain a better insight into Goethe's high artistic aims and methods. We learn from this study how unsparingly even a great genius like Goethe worked again and again at his poem until every imperfection of the first conception, every discrepancy and want of harmony had disappeared, and

Edlant und leicht, wie aus dem Nichts entsprungen,
Steht das Bild vor dem entzückten Blick.

It is probable that Goethe first thought of dramatising the story of the Taurian Iphigenia in the spring of 1776, but if ever anything was then written, no line of it has come down to our times. Three years later, in the spring of 1779, the first sketch of the drama, as we have it, was written in the short time of six weeks (February 14 to March 28) amid numerous occupations

and interruptions, such as for instance the levying of recruits and superintending of the highways. Goethe's letters and diaries afford full information as to the manner in which the drama was half dictated, half jotted down in a number of different places, whenever he was able to afford some leisure. We are told that he dictated the beginning while a string-quartett was being played in an adjacent room, the music of which served to 'unbind his soul.' The delicate fourth act was written, as he says, 'on a quiet day with a quiet mind' on one of the heights of the Thuringian forest. The play was intended to be acted before the Court, probably as a festival play, in honour of the Duchess Luise, who had just given birth to a princess, and it was represented with brilliant success for the first time on April 6, 1779, at Weimar. It was acted before the Court mainly by amateurs. Goethe himself took the part of Orestes, the beautiful and highly-gifted actress Corona Schroeter that of Iphigenia, the duke's younger brother was Pylades, and Goethe's friend Knebel represented the king of the Taurians. An eye-witness (the physician Hufeland) wrote about this performance: Goethe in griechischer Tracht, wie ein Apoll herabgestiegen, um die Schönheit Griechenlands zu verkörpern und im Wort zu beleben. Nie wurde eine gleiche Vereinigung geistiger und physischer Vollkommenheit gesehen. Corona he called a Juno an Gestalt, and praised her Majestät in Anstand, Wuchs, Geberden and her schön gemäßigtes Spiel. The audience consisted of the most cultured members of the Weimar Court. Besides the duke and the duchesses Amalia and Luise, there were present men like Herder, Wieland, Musaeus, Seckendorff, and among the ladies were the witty Luise von Göchhausen and Goethe's friend and inspiring genius, Charlotte von Stein. Thus *Ipfigenie* was originally a higher kind of Gelegenheitsdichtung, a work written for a special occasion and with a special purpose, and as such it ranks with some of Goethe's most perfect poems, such as *Ilmenau*, *Auf Niedings Tod*, *Euphrosyne*, *Epilog zu Schillers Glocke*. In *Niedings Tod* Goethe has himself left a memorial of those pleasant early years at the Weimar Court, and in this poem the drama *Ipfigenie* and the beautiful Corona Schroeter are mentioned in the

place of honour. The performance was such a success that, within a few months, it was several times repeated. In one performance, on the heights of Ettersburg Castle, the duke Karl August himself acted the part of Pylades. The impression produced by the drama on the Weimar circle was so great that in 1781, when a festival play called *Die Geburt der Minerva* was performed in honour of Goethe's birthday, the goddess herself wrote the poet's name on the firmament, and those of Iphigenia and Faust shone forth by its side in letters of fire. Both dramas were at that time only known to a number of private friends. The triumph of Goethe at an early representation of *Iphigenie* in 1779 has been made by Kaulbach the subject of an interesting sketch in his 'Goethe-Gallerie.'

But the work which had been composed in so short a time and received with so much enthusiasm by a very critical public, was not considered finished by its author. It was written (like *Proserpina*) in rhythmical prose of a decided iambic character¹. The style was apparently much influenced by Wieland's 'Singspiele,' especially his *Alceste*. Goethe did not consider this form to be final, and repeatedly refused to communicate the drama to outsiders before it had undergone a thorough revision. In the spring of the following year (1780) the text was divided up into metrical lines of very unequal length, while but few alterations in the actual wording were introduced. This irregular metre² was very fashionable just at that time, and occurs also in Goethe's lyrics, for instance in the poem *Meine Göttin* (written in 1780). The form thus somewhat mechanically obtained soon failed to satisfy Goethe's taste, and in 1781 he returned to prose, elaborating an improved text, in which he took pains to fill up a few gaps and to give the whole greater smoothness and harmony in style. He based this remodelling on a slight modification of the original (A) text, and the result was that a number of alterations and improvements in style and expression were introduced into the drama. Several

¹ For specimens of the original prose (A) see Appendix I, 1 and 4.

² For a specimen of B see Appendix I, 2, p. 213.

of the most important changes which we notice in comparing the original (A) with the final (D) text of the drama occur for the first time in this improved prose text (C) of 1781¹.

In this form the drama remained for five years, until in 1786 the poet conceived the plan of bringing out an edition of his collected works which was to include *Ip̄higenie*. For this purpose he felt it necessary to revise and remodel his drama once more. His friends Wieland and Herder took the greatest interest in the transformation of the play. It was Wieland who strongly advised him to change the *schlotternde Prosa* again into einen *gemessnen Schritt*². Consequently the final prose text (C) was once more transcribed into iambic metre, and Goethe took this text with him to Karlsbad in July of 1786 in order to revise it at greater leisure. Herder was at Karlsbad at the same time, and his fine ear and critical acumen, and, above all, his unfailing interest and warm encouragement were of great assistance to Goethe. We do not know exactly what the text looked like in this fourth phase of its transformation, as no copy of it has been preserved. The verses must still have been very irregular, because when Goethe came to study Sophocles' *Elektra* at Karlsbad he wrote to Herder that the lines of his own *Ip̄higenie* did not please him at all, being too short, uneven and jerky. A specimen of the text at this stage is afforded by Herder's copy of the 'Song of the Parcae,' in *Verse geschnitten*³. Inspired by the classical beauty of the diction of Sophocles, Goethe strove to make his metre more polished and stately, and in doing this he received the heartiest encouragement from Herder. At the end of his stay at Karlsbad, Goethe had so far advanced that he hoped to be able to finish the drama very soon. It was to take him much longer than he expected.

At the end of August Goethe left Karlsbad secretly for Italy. At last he was to see the land of his longing and of his dreams. Nobody but Karl August knew of the real destination of his 'trip to the mountains,' as he called it when he informed Herder

¹ For specimens see Appendix I, 4, pp. 226-27.

² See Goethe's letter to Herder of Jan. 13, 1787.

³ See Appendix I, 6, page 229.

and other friends that he was going away. Herder advised him instead of hammering away at stones to bestow some more attention on the final polish of *Iphigenie*. Goethe took his advice, and when he crossed the Brenner and was descending into Italy he singled out the bundle containing *Iphigenie* from among his other papers, intending to finish this drama before undertaking anything else. Thus the final revision of *Iphigenie*, which gave to the great drama its permanent classical form, took place in Italy, and was made with the greatest care during the first four months (September—December, 1786) of his Italian journey. Everywhere he took the manuscript with him, he worked at it on the Lake of Garda, at Verona and Vicenza, but especially at Venice and at Rome. His letters and diaries give us full information. We see how all the work previously undertaken was but a preparation for the final task, we perceive how earnestly he strove to bring the style of the drama as near perfection as possible. At Rome he became the friend of a German author, K. Ph. Moritz, who had elaborated a system of German prosody, and a number of lines of *Iphigenie* were finally constructed in harmony with Moritz's rules. Moritz had established the theory that in German metre 'length' and 'shortness' of monosyllables are not fixed naturally and invariably, but rather by their mutual position and relation. He also taught that in German there existed a certain order of importance among the different classes of words regulating their weight and position in the metrical line. Guided by such theories, which he carefully weighed, and by his remarkably fine ear, Goethe slowly and carefully revised his play, reading aloud passage after passage, transposing words and improving expressions, until at the beginning of 1787 the difficult task was at last accomplished. In numberless points of detail it betrays the influence of Italian scenery and art, and of the transformation of Goethe's own artistic conceptions. It had now attained to the ideal of elevation, purity, moderation, and harmony in language and style which makes it one of the greatest masterpieces of which German literature can boast. On January 6, 1787, the drama was completed, and on January 13 a copy of it was sent to Herder, to whom

the poet gratefully dedicated it¹. In an accompanying letter to his friend, Goethe spoke of his play with the greatest modesty, declaring that he was fully aware of its remaining imperfections, and authorizing Herder to improve any expression he thought fit. The copy sent to Herder was printed in 1787 in the third volume of Goethe's collected writings, and the final Italian manuscript (begun at Verona, Sept. 16) in Goethe's own handwriting, is preserved among the treasures of the Goethe-Archiv at Weimar.

This final 'Roman' *Ipfigenie* (text D) bears to the 'German' *Ipfigenie* (texts A—C) the same relation which the fully opened rose bears to the bud. It is essentially the same and yet in every respect more perfect, more beautifully developed.

Still it must be remembered that the alterations made concerned almost exclusively the linguistic and metrical form of the drama. The structure of the play, the plot, the characters remained almost entirely untouched. They had been sketched from the very first with such perfect fitness and beauty that Goethe found nothing to alter in his subsequent revisions. This fact too is a strong proof in favour of the theory that Goethe had spent much time and thought upon the play before he began the actual writing of it on February 14, 1779. He would hardly have been able to produce so harmonious a drama within a few weeks full of interruptions of all kinds, if he had not frequently thought over the subject and fixed the characters and arranged the main scenes in his mind. The only changes made beyond changes of language, style and metre, were the limitation of the number of persons appearing on the stage in the final scene to the three principal figures (see l. 2095 n.), and especially the remodelling of part of one scene (iv. 4) which thus was greatly improved². The general character of the final Roman revision (D) becomes clear from a comparison of it with the final prose text of 1781³.

¹ Goethe's Letters, Weimar edition, Vol. VIII, p. 123. Letter No. 2550.

² See Appendix I, 5, pp. 227-29.

³ See Appendix I, 3, pp. 214 sqq. and also I, 4 and I, 6 (Karlsbad revision of C).

Such is the history of the text of Goethe's *Iphigenie* as it developed between 1779 and 1787. The sources of information at our disposal are abundant: the texts A, B, C, and D are all printed and easily accessible, especially in Baechtold's edition and in the great Weimar edition (Vols. 10 and 39). Moreover we possess Goethe's own letters and diaries, his account in his 'Italian Journey' based on his early letters and diaries, and numerous letters and criticisms of his contemporaries.

The original play, composed within a few weeks, was received by all Goethe's friends with the greatest enthusiasm, but the same enthusiasm was not at first accorded by his friends at Rome and Weimar to the Roman *Iphigenie*, the perfection of which had cost many months. It was not altogether unnatural that it should be so. The artists at Rome, to whom Goethe read the drama, had expected something in the revolutionary style of *Goetz von Berlichingen*, and the classical beauty and moderation of the new drama, its form no less than its contents, did not agree with the idea they had formed of Goethe. They had not been aware of his complete mental and artistic transformation. More painful to Goethe was the lack of sympathetic appreciation on the part of his Weimar friends, including even Herder. These had received a deep and lasting impression when the play had first been acted by Goethe and Corona Schroeter, and they regretted the alteration of many passages of the original which had become dear to them on account of these personal associations. They had not gone through the same mental development as Goethe had gone through in Italy, and thus they failed to notice at first the great artistic improvement of the whole. Goethe was here in advance of his time, and their want of appreciation neither altered his convictions nor prevented him from applying the same principles to their fullest extent when he turned to the still more difficult task of completely rewriting another *Schmerzenseind* of his, which owes still more to the beneficent influence of the Italian sky, his great tragic drama *Torquato Tasso*.

First conception: 1776 (?). First prose: Spring 1779. Arranged in metrical lines: Spring 1880. Revised Prose: 1781. Karlsbad text

(put into metre): July—August 1786. Italian revision, final: Sept.—Dec. 1786. Final Revision finished: Rome, Jan. 1787. First printed ed.: Leipzig, 1787.

II.

SOURCES.

Doch auch die Kühneren jenes Geschlechts, Tantalus, Ixion, Sisyphus, waren meine Heiligen... Ich bemitleidete sie...

Goethe at Strassburg 1770—71. (*Dichtung und Wahrheit* xv.)

Vielleicht peitscht mich bald die unsichtbare Geißel der Gumeniden wieder aus meinem Vaterland.

Letter of Goethe's from Frankfurt, dated Aug. 1775.

Möge die Freie des Reinen, die sich bis auf den Bissen erstreckt, den ich in Mund nehme, immer tiefer in mir werden.

From Goethe's Diary, August 7, 1779.

In most works of Goethe the subject-matter (whether national or classical, historical or legendary) is throughout blended with his personal feelings and experiences. It is the deep personal interest in certain characters or situations which in all his earlier productions makes him work out a historical or legendary subject.

This is clearly seen by a close investigation of the sources of *Ipfigenie*, for which there is abundant material. Goethe's own account in his autobiographical writings, his diaries and letters together with the letters and writings of his contemporaries are at our disposal¹.

What then was Goethe's state of mind, what were his aims and interests during the early years of his residence at Weimar, when the first idea of writing a drama of which *Iphigenia* was to be the heroine was conceived, and when the first sketch was made? What are the sources of our drama?

¹ See Appendix V, on page 241.

For several years before he came to Weimar Goethe had taken a profound interest in classical literature. He had begun the study of Latin and Greek when a boy, and during his student years at Leipzig his interest in classics had been kept alive by the study of Lessing's and Winckelmann's writings. But it was only at Strassburg (1770-71) that he became a pupil of the ancient classical writers. It was owing to Herder's influence that Goethe began to read Homer, Anacreon, Pindar, and some of the great tragedies in the original Greek. Ever after that he went on extending his knowledge of Greek literature, and in 1774 he protested strongly against the untrue and modernised representation of the ancient classical heroes in Wieland's lyric drama *Alceste* by ridiculing it in his farce *Götter, Helden und Wieland*. It is worthy of note that the same Goethe who in this exaggerated satire reproached Wieland for so entirely misunderstanding the ancient Greek tragic heroes soon afterwards became a friend and admirer of Wieland, and was even influenced by *Alceste* when he wrote the original sketch of *Iphigenie*.

When the youthful Goethe began the serious study of ancient Greek literature he became deeply impressed by certain prominent heroes of Greek legend, and he, who before long became the leader of the young writers of the 'Storm and Stress' period, made the Titanic personages of Prometheus, Tantalus, Ixion, and Sisyphus 'his saints,' as he calls them, and was fond of using these revolutionary heroes as representatives of his own feelings and aspirations. He would identify himself at one time with the self-reliant Prometheus, at another with the gloomy Orestes chased by the Eumenides. His conceptions and poetical productions were thus already deeply influenced by Greek literature when he came to reside at Weimar. The story of Iphigenia and Orestes, which was well-known to him before his Weimar time, was closely connected with that group of revolutionary *Übermenschen* in whom he had taken so deep an interest, but the spirit in which he soon afterwards worked out the story of the last descendants of the house of Tantalus was vastly different from the spirit of defiance and self-assertion in which in 1774

he had intended and actually begun to sketch the character of the great artist and maker of men—Prometheus. How was this change in Goethe's mind brought about?

During the last years of his life at Frankfurt, and still more during the first years of his life at Weimar, Goethe had not unfrequently days of deep melancholy and discontent with himself, in which he would restlessly wander about alone and yearn for peace of mind, rest and sympathy. In his splendid career, amid his manifold successes he had more than once neglected and even destroyed the peace of mind and the happy existence of others. Like a torrent, like wildfire he had spoilt the life and wrecked the happiness of more than one pure-hearted girl who had given him her love. His own aims and duties in life were for years unsettled. But Goethe's high and noble nature was painfully aware of this, and he often bitterly reproached himself for his inconstancy and lack of self-restraint. He frequently expressed these feelings of remorse and dissatisfaction in his letters, poems and dramas, and together with the confession of deep regret went the irresistible longing for peace and self-control. In many of his early Weimar poems we find a touching expression of this feeling, but soon there appear by the side of them other poems in which he expressed his delight at finding the longed-for peace of mind and at feeling himself becoming more quiet and more firm under the gentle influence of a noble womanly soul whom more than once he fondly called 'sister.' Every one of his friends knew that this sympathetic, high-minded and truly noble woman was Charlotte von Stein, the wife of an official of the Weimar Court, who for more than ten years was the confidante of all his plans and ideas. With her help the impetuous youth succeeded in winning for himself moderation and self-control. This high aim was attained in 1779 when he was thirty years of age; he had been incessantly striving after it ever since he had made Frau von Stein's acquaintance (1776-79). There could be no better poetical expression of what he felt with regard to her soothing and comforting influence than the picture of Orestes, chased by the Furies and longing for peace, whom the dark spirits leave when

he comes under the healing influence of his pure and loving sister.

The figure of Orestes was also for Goethe the embodiment of another idea which often occupied his mind in those years. According to the old legend Orestes is obliged, by divine decree, to become guilty of a deed which he abhors: he is obliged to avenge the murder of his father by killing his own mother. He is a type of the guilty and yet innocent man, whose life is spoilt by the conflict of duties equally sacred, a man who seems to be justified in reproaching the inexorable and cruel Powers on high. Goethe apparently felt much sympathy with a man in this situation. It was the same reason which caused him to take so deep an interest in the kindred figure of Shakespeare's Hamlet, and the same pessimistic conception of the powers who control the destinies of men appears in the Song of the Parcae (*Iphigénie* IV. 5) and in the Song of the Harper in *Wilhelm Meister* which begins: *Wer nie sein Brot mit Thränen aß*. The second stanza of the latter poem is especially pathetic. Its date is not known, but it is most likely earlier than 1783, the year in which we first find it among some poems copied by Herder; it may very well go back to the middle of the seventies.

Nevertheless Goethe, who for more than one reason took a deep interest in the fate of Orestes, did not attempt to make him the central figure of a play, the object of which should be to protest against the heavenly Powers. He was not to be another revolutionary figure such as Prometheus. It was only after Goethe had found out from his own inner experience how the guilty man can be reconciled and find peace, after he had realised the limitations of humanity and the goodness of Providence, after he saw his way to demonstrate not only how the want of self-control leads to ruin, but how the loving soul of a pure and truthful woman can remove an ancient curse and hold out hopes of a new and noble life—only then the subject of Orestes and Iphigenia became of such an absorbing interest, that he worked it out in a great drama, for the perfection of which he spared no pains. It afforded him an excellent

opportunity of thanking in the highest possible way the friend to whom he owed so much. It is no longer Orestes in whom the main interest is concentrated, but 'the sister,' Iphigenia. It has been well said that "this piece stands as a symbol in which the poet, who had attained clearness and repose, sings his own reconciliation with himself in the reconciliation of the heroic family with the gods."

These are the principal points which attracted Goethe in the subject of *Iphigenie auf Tauris* as he conceived its poetic possibilities. But how are we to account for the fact that the author who so far had delighted to choose his heroes from the sixteenth century, and to celebrate men of German race fighting for political liberty, such as Goetz and Egmont, or for freedom of thought, such as Faust, came forward in this drama as the rival of the Greek tragedians?

In doing this Goethe was more strongly influenced by literary tradition than one would at first suppose. He was under the combined influence of Wieland's lyric dramas and of the French Renaissance drama through its German representatives.

It has been said above that the earliest text of Goethe's *Iphigenie auf Tauris* was in more than one respect influenced by Wieland's *Alceste*, which (in 1774) Goethe had so ruthlessly attacked and ridiculed. Like *Alceste*, the original *Iphigenie* was a melodramatic play, written in a style that held a place midway between prose and regular iambic metre, introducing but a few persons of high and heroic descent, beginning with a lyrical monologue and characterised by a marked preference for such lyric outpourings. These lyrical dramas, called 'Sing-spiele,' were at that time much in fashion, especially at the German courts, that of Weimar included. They were often performed as festival plays on special occasions. Such a play was Wieland's *Alceste*, and the same holds good of Goethe's *Iphigenie*.

Gluck's operas are of a very similar kind. In 1773 Gluck, who lived at Paris, had composed his *Iphigénie en Aulide*. In 1779 (on May 18), less than two months after the first

representation of Goethe's drama before the Weimar Court, his opera *Iphigénie en Tauride* was performed at Paris and obtained an extraordinary success. It is a curious coincidence, but apparently both artists worked quite independently of one another. In 1776 Gluck, who had lost a beloved niece, asked Wieland to write for him the text of a cantata which he wished to compose in her honour. Wieland, who was at that time unable to comply with his request, asked Goethe to write it. Goethe agreed, and actually began to write something which, however, was subsequently abandoned for a time. The subject of Goethe's poem is not mentioned in Wieland's letter to Gluck, in which Goethe's plan is highly praised, but it has been conjectured that it was *Phigénie auf Tauris*. This, however, is very probably wrong. The subject of Goethe's Cantata was most likely *Proserpina* (publ. in 1778); but it is by no means improbable that at the time (spring of 1776) Goethe thought of the subject of Iphigenia in this connexion, and considered its poetic possibilities.

In another way too Goethe was influenced by the literary tradition of his time. The story of Orestes and Iphigenia had been treated more than once in the polished alexandrines of the French Renaissance drama of the seventeenth and eighteenth centuries (see p. xxix). These French dramas were translated, adapted and imitated by several German dramatists whose works were certainly well known to Goethe. Joh. Elias Schlegel wrote in 1737 his *Gefchwister auf Taurien*, in which by the side of imitation from the French the influence of Euripides is noticeable. Ten years later (1747) Derschau wrote his drama *Dreß und Phylades oder Das Denkmal der Freundschaft*. More important than these for Goethe were two more recent plays by his friend Gotter. These were *Dreß und Elektra* (1772) and *Merope* (1773). Gotter was not a poet of original powers, but a most skillful adapter of the classical French plays, and his adaptations were several times performed at Weimar during the seventies. There are many points of detail in which Goethe, consciously and unconsciously, was influenced by Gotter's plays, which must have been thoroughly familiar to him. Similar

motives and expressions occur not unfrequently—but in every one of them Goethe's play is superior. Many parallels result naturally from the analogy of the situations and cannot therefore fairly be regarded as intentional imitations on the part of Goethe. Thus from Wieland's *Alceste* and from Gotter's *Drest und Elektra* and *Merope* we are led to Goethe's *Ipfigenie* (and *Elektra*), one main difference between them being this, that in the latter plays Goethe did not endeavour to imitate the imitators of the ancient classical writers, but resolutely went to the sources himself and thus created a drama, the like of which Germany had never seen before.

A word as to the sources of the metre adopted by Goethe must suffice in this place. His earliest dramas had been written in the conventional French alexandrines; most of his Storm and Stress dramas were written in prose; while in some he used irregular rhymed lines of four accents, in imitation of old German verses. *Egmont*, especially in its later parts, is written in a kind of rhythmical prose. This lyric and rhythmical prose was especially characteristic of the original texts of *Ipfigenie* and *Tasso*, and was in both cases altered into lines of the most perfect iambic rhythm. *Egmont* was left unchanged by the poet, *Tasso* seems to have been entirely rewritten (the original prose is lost); the transformation of *Ipfigenie* gave the poet most trouble of all with regard to its form. In 1779, the year of the production of the original 'German' *Ipfigenie*, appeared Lessing's *Nathan der Weise*, the only one of the plays by the 'father of the modern German drama' which was written in imitation of the English dramatic blank verse. Lessing's example had the greatest influence on German dramatists, especially on young Schiller. But it did not directly influence Goethe, whose verse is essentially different from Lessing's. Goethe's verse was not an imitation of the dramatic verse of Shakespeare, but was modelled on the Italian *endecasillabo*, the epic-lyric metre of the Italian stanza. Goethe had learned to appreciate its grace and melodiousness in the poetry of the talented Heinse, and he had begun to use it, at the beginning of the eighties, with increasing skill and success, in several of his

finest lyrical poems, such as *Ämenau* (1783), *Bueignung* (1784), *Geheimnisse* (1785). Thus, when in 1786 he undertook to give *Phigentie* its final metrical form, he introduced into his drama the iambs which in the interval he had learned in his lyrics to handle with such consummate art. Lessing's adoption of blank verse in a poetical drama may have encouraged Goethe to recast his play into a regular metre. In this respect Lessing may be named along with Wieland and Herder, who were influential in making Goethe devote so much time and trouble to the final revision of *Phigentie*. But it is wrong to say that Lessing's blank verse influenced Goethe's metre.

The poetic language of the final revision was especially improved by the play being rewritten in regular metre. Goethe himself noticed this effect of his revision¹, and the same observation was made by Schiller (1797) when he was remodelling his *Wallenstein*. The violent outbursts of madness and passion on the part of Orestes were now regulated by the smooth rhythm and became only in this way truly beautiful. Goethe's style had been very refined and full of classical beauty from the beginning, avoiding from the very first the typical words and phrases of poems written after the French style, such as Prinz, Gephyr, O Himmel, and so forth, while purposely imitating classical diction in using such terms as göttergleich, des Vaters Kraft, des Königs Haupt. Still in one point the diction of Goethe in *Phigentie*, *Tasso*, and *Die natürliche Tochter* strongly resembles the diction of the French Renaissance drama, as has been justly pointed out by French critics, namely, in the somewhat artificial diction in which the same high level of expression is maintained by all *dramatis personae*. The barbarian Arkas speaks the same language as the refined Pylades, Thoas the same as Orestes. The French dramatists of the seventeenth century adopted a similar conventional style, but in their case it was to some extent imposed upon them by conditions from without, while Goethe made his himself, and of set purpose. This

¹ He wrote: doch ist's sonderbar, daß mit dem Silbenmaß sich auch meist ein besserer Ausdruck verbindet. [Letter to Herder (Oct. 14, 1786). Weimar Edition, No. 2513.]

style of Goethe's has its origin in the very same endeavour which has been made a matter of reproach against the French classical tragedy writers,—the endeavour to maintain a pitch of general nobleness in all the language uttered. The romantic style of Goeth von Verlichingen was definitely abandoned, everything had now to be grave, solemn and dignified like a Greek statue.

This change of style was due to Goethe's conceptions of the character of Greek art, suggested by the writings of Winckelmann and Lessing and confirmed by his study of classical sculpture in Italy.

In writing his *Ip̄higenie auf Tauris* Goethe drew from many literary sources of which the classical Greek dramas are by far the most important. The story of Iphigenia among the Taurians deals with an episode in the history of the descendants of Tantalus, which was connected by Athenian dramatists with a local tradition of the migration of the Taurian Artemis to the soil of Attica. The local patriotism of the Athenians was strongly evoked by the play of Euripides, who probably was the first to connect the expiation of the crime of Orestes with the story of the transportation of a sacred image of Diana from the shores of the Black Sea to Halae Araphenides on the south-east coast of Attica, near Athens. The Athenians also maintained that after her return to Greece Iphigenia herself remained at Brauron near Halae, where she ended her life as priestess of the Brauronian Artemis¹. This story is a later development of the saga and does not occur in the oldest Greek literature.

The story of Iphigenia's stay among the Taurians does not occur in either Homer or the Greek epic-lyric poetry of the oldest times. Aeschylus seems to have treated the legend in the third part of a trilogy called 'Iphigeneia,' of which but a few fragments have come down to us which do not however allow us to judge of its composition. A play of Sophocles is supposed to have dealt with this subject, but it is lost. But the great

¹ See E. B. England's edition of Euripides' *Iphigeneia among the Tauri*, London, 1883, Introd. pp. xiii sqq.

and famous drama of Euripides called *Ἰφυγένεια ἡ ἐν Ταύροις*, 'Iphigenia among the Taurians,' is still extant and became Goethe's principal source of inspiration. In addition to it Goethe freely made use of a number of other dramas on the fates of the Pelopidae, especially the 'Iphigenia at Aulis,' the 'Elektra' and the 'Orestes' of Euripides, the 'Elektra' of Sophocles, and the 'Eumenides' of Aeschylus. Most of the motives used he found in the plays of Euripides. The motive of truthfulness, which is lacking in Euripides, he found embodied in two Sophoclean *dramatis personae*, viz. Antigone and Neoptolemos (in *Philoktetes*). A great number of words and phrases Goethe borrowed from Homer, to whom his poetry owes so much. To these classical Greek sources we must add a few of minor importance. Goethe made occasional use, with regard to some points of detail, of Latin authors such as Seneca and Hyginus. The 'fabularum liber' of the latter was a well-known Roman primer of mythology; it mainly consisted of arguments from ancient plays most of which are now lost. The two 'fables' of Hyginus which are most important for our play are given in Appendix III on p. 235. See also the notes to ll. 338, 1017.

Goethe was an excellent French scholar and it may be assumed that he knew the principal French dramas dealing with his subject, although there is nowhere a direct reference made to them. La Grange-Chancel's *Oreste et Pylade ou Iphigénie en Tauride* (1697), a true Renaissance drama in alexandrines, was performed on the French stage for half a century. In the middle of the eighteenth century Guimond de la Touche produced an *Iphigénie en Tauride* which was acted in 1757 and subsequently became the model on which, in 1778, Guillard based the libretto which he wrote for Gluck's opera (performed in 1779). The last named was of course at that time unknown to Goethe. Probably Goethe may also have known plays such as Voltaire's *Oreste* (acted in 1750) and others, but there are no indications that he was influenced by them. Goethe was probably ignorant of the fact that Racine, before writing his fine *Iphigénie en Aulide* (first performed at Versailles in August 1674), had conceived, and abandoned, the plan of writing an

Iphigénie en Tauride. Unfortunately only the sketch of Act I of this play in prose has come down to us¹.

It is certain that not one of all the modern plays nor any Latin writings have exercised so deep an influence on Goethe's drama as Homer and the great Greek tragedians. If he borrowed, as he naturally would, many important motives from Euripides, his descriptions of the 'daughters of Night' remind us of the *Eumenides* of Aeschylus, while the noble and lofty tone pervading the whole drama shows that Goethe had caught the true spirit of Sophocles.

III.

EFFECT AND IMITATIONS.

When *Iphigénie* was acted for the first time at Weimar (in 1779), the principal parts being performed by Goethe and Corona Schroeter, the drama produced a deep impression on the select circle of spectators. When the 'Roman' *Iphigénie* appeared in 1787, Goethe's Weimar friends were less enthusiastic than he had hoped. Moreover the public was at that time deeply stirred by Schiller's early dramas, especially by *Die Räuber*, *Kabale und Liebe*, and *Don Carlos*, and by some other revolutionary and somewhat extravagant productions. Goethe felt that he was not understood, and soon lost interest in his own production. The estrangement between him and Frau von Stein, the many personal reminiscences connected with the play, the revival of which he was anxious to avoid, caused him to abstain from any attempt to have his drama put upon the stage. It cannot however be said that the more prominent critics of the time did not fully appreciate the great beauties of the new *Iphigénie*. Wieland, who reviewed it in his 'Teutscher Merkur' (Sept. 1787), did not hesitate to call it ein altgriechisches Stück, and similarly, a few years later, A. W. Schlegel welcomed this *Gefo*

¹ See *Les grands écrivains de la France. Racine* (ed. by Paul Mesnard). Vol. IV. 1—14. Paris, 1865.

griechischen Gefanges. Schiller too, who was following Goethe's literary career with the keenest interest, was deeply impressed by the drama. He resolved to study the ancients with the greatest care, and he applied himself to the translation of Euripides' *Iphigenia at Aulis* into German blank verse (in 1790). In 1788 he began to write an interesting review of Goethe's drama as compared with its Greek prototype. His judgment at that time (see p. 240) was similar to that of Wieland and Schlegel: bis zur höchsten Verwechslung hat Goethe die griechische Form erreicht and in reading it he felt sich von einem gewissen Geiste des Altertums angeweht, der für eine bloße, auch die gelungenste, Nachahmung viel zu wahr, viel zu lebendig ist. He was of opinion that in *Iphigenie* Goethe had rivalled the ancient tragedians still more successfully than he had rivalled Shakespeare in *Goetz von Berlichingen*. With so much praise and genuine admiration from those best qualified to judge, it could matter but little that old Bodmer at Zürich, who in his earlier days had advocated progress in literature, in opposition to Gottsched, the Leipzig dictator of taste, now failed to see the beauties of Goethe's drama and (in his 'Apollinarien' 1783) ridiculed some of its very finest passages (see l. 1151 note). This criticism is of interest only in so far as it now gives evidence of that change in taste which is largely due to Goethe.

Schiller was not content with merely reviewing *Iphigenie*. In 1794 began the memorable and unbroken friendship between him and Goethe, and towards the end of the century after the renovation of the Weimar theatre had been completed (in Oct. 1798), both poets turned their attention to increasing the repertoire of the Weimar stage. They translated and adapted a number of foreign dramas, and Schiller contributed year after year a great original play. Goethe encouraged younger dramatists to send him plays suitable to be put upon the stage, and older plays of Lessing and Goethe were adapted for the same purpose. After Schlegel's *Ion*, an early imitation of *Iphigenie*, had been acted in 1802, and after Lessing's *Rathen der Weisheit* had been adapted by Schiller in 1801, Schiller undertook to revise and to adapt the *Iphigenie* itself. Goethe did not object

to the experiment, but he did not wish to undertake it himself. The acting edition, as executed by Schiller, is lost, but we are pretty well informed as to the character of his adaptation by his correspondence with Goethe and with Körner. The plan is mentioned for the first time in the Schiller-Goethe Correspondence in January 1800, but it only took definite form in January 1802. Schiller apparently did not alter much, but he cut down the Orestes scenes, which he considered to be too long for stage performance. The play was acted with much success on May 15, 1802. Goethe, who happened to be staying at Jena, came over to Weimar for the night, and experienced by the side of his friend, as he expressed it, *einen der wunderbarsten Effekte meines Lebens: die unmittelbare Gegenwart eines für mich mehr als vergangenen Zustandes*. The drama was acted at Berlin in December, 1802, and was soon afterwards repeated. At Vienna it was represented as early as Jan. 7, 1800 (repeated on Jan. 19). It made its way but slowly on the German stage, but it has ever since been acted from time to time in all the greater theatres of Germany. Goethe himself did not see it represented again after 1802. When in 1827 the drama was performed at Weimar, and the Berlin actor Krüger played the part of Orestes, Goethe did not go to see him. He was afraid of stirring up old reminiscences and emotions.

It deserves to be noticed that Schiller, who in 1788 found the drama written in the true spirit of classical antiquity, called it in 1802 *so erstaunlich modern und ungr Griechisch, daß man nicht begreift, wie es möglich war, sie jemals einem griechischen Stück zu vergleichen* (to Körner, Jan. 21). He wrote to Goethe (Jan. 20): *Seele möchte ich es nennen, was den eigentlichen Vorzug davon ausmacht*. This Schiller rightly felt to be a hindrance to its dramatic effect. The beautiful poetry of the play will always strongly appeal to a refined taste, but it can never, by its very nature, become popular with the masses, and no adaptation can make it a first rate drama for the stage.

Goethe's *Ipfigenie* called forth a number of more or less successful attempts in the same style, but most of these *are now* completely forgotten, and Goethe's great work remains

practically without a rival. Schiller himself made no attempt to write in a style in which he knew Goethe to be infinitely superior to him, but still it is worthy of note that in 1802-3 he wrote that play which of all his dramas most resembles the ancient classical models, an experiment in the style of the *King Oedipus* of Sophocles, in which even the classical chorus was revived in a modified form—*Die Braut von Messina*. But this fate-tragedy has no resemblance to Goethe's *Iphigenie*. The first play which appears to have been strongly influenced by *Iphigenie* was A. W. Schlegel's *Ion* (1802). In 1808 H. v. Kleist wrote his *Penthesilea*, which also bears traces of the influence upon it of Goethe's drama. Most nearly related, perhaps, to *Iphigenie*, are several plays of the great Austrian dramatist Franz Grillparzer, who was very deeply influenced by Goethe, although he has also marked characteristics of his own. Three women of classical times are the heroines of three fine plays by him: *Sappho* in the play of the same name (1818), *Medea* in the trilogy *Das goldene Rief* (1822), and *Hero* in *Des Meeres und der Liebe Wellen* (1842). It is interesting to note that the principal figures of most of these *gräcisierende Dramen* are women, of whom Niobe, Medea, Sappho, Hero, Dido are the most prominent, but also including Clytaemnestra, Polyxena, Nausikaa, and Penelope. Of Greek heroes there are Achilles, Odysseus, and Arion¹.

While in Italy, Goethe conceived the idea of writing two more dramas treating of a Greek subject. The one was to be a continuation of *Iphigenie auf Tauris*, and to be called *Iphigenie auf Delphos* (subsequently altered to *Iphigenie in Delphoi*)². When the way in which this drama might be worked out became clear to Goethe's mind, he was busied with giving his older *Iphigenie* its final form, and he rightly abstained from laying aside once more the already often interrupted work. After the Taurian Iphigenia was finished he did not attempt to write the continuation, although the general plan of the drama was at that time quite clear to his mind's eye. He subsequently

¹ See especially Cholevius II, 507 sqq. Cp. Appendix V, p. 243.

² See Appendix V, page 244.

described it in his *Italienische Reise* (Bologna, October 19; Hempel ed. p. 95) and it is clear that the contrast between the gentle Iphigenia and the impassioned Elektra was to form the main interest of the drama. Goethe planned for it a recognition scene in the fifth act, from which he anticipated a profound impression. Recognition scenes were characteristic of the Greek classical drama, and were always worked out with the greatest care by the old tragedians, for instance by Sophocles in *Elektra*, and by Euripides in his *Iphigenia among the Taurians*; and Goethe rivalled them in the great recognition scene of Iphigenia and Orestes (III. 1). He hoped that the recognition of Iphigenia by Elektra would be a worthy counterpart of this great scene. Another important recognition was to decide the fate of Nausikaa (see below).

The main idea of *Iphigenie in Delphi* which, with *Iphigenie in Aulis* and *Iphigenie auf Tauris* was to have completed the trilogy, is thus sketched by Goethe himself:

Elektra in gewisser Hoffnung, daß Orest das Bild der taurischen Diana nach Delphi bringen werde, erscheint in dem Tempel des Apoll und widmet die grausame Art, die so viel Unheil in Pelops' Hause angerichtet, als schließliches Sühnopfer dem Gotte. Zu ihr tritt leider einer der Griechen und erzählt, wie er Orest und Pylades nach Tauris begleitet, die beiden Freunde zum Tode führen sehen und sich glücklich gerettet. Die leidenschaftliche Elektra kennt sich selbst nicht und weiß nicht, ob sie gegen Götter oder Menschen ihre Wut richten soll. Indessen sind Iphigenia, Orest und Pylades gleichfalls zu Delphi angekommen. Iphigeniens heilige Ruhe kontrastiert gar merkwürdig mit Elektras irdischer Leidenschaft, als die beiden Gestalten wechselseitig unerkant zusammentreffen. Der entflohene Grieche erblickt Iphigenien, erkennt die Priesterin, welche die Freunde geopfert, und entdeckt es Elektra. Diese ist im Begriff, mit demselbigen Weib, welches sie dem Altar wieder entreißt, Iphigenien zu ermorden, als eine glückliche Wendung dieses letzte schreckliche Übel von den Geschwistern abwendet. Wenn diese Scene gelingt, so ist nicht leicht etwas Größeres und Rührenderes auf dem Theater gesehen worden.

Frau von Stein seems to have known of Goethe's plan, which may possibly be dated as far back as 1783, and on Oct. 18, 1786, he writes to her from Bologna: Heute früh hatte ich das Glück von Cento herüberfahrend, zwischen Schlaf und Wachen den Plan zur

Iphigenie auf Delphos rein zu finden. Es giebt einen fünften Akt und eine Wiedererkennung, dergleichen nicht viel sollen aufzuweisen sein. Ich habe selbst darüber geweint wie ein Kind, und an der Behandlung soll man, hoff' ich, das Tramontane erkennen. The subject of this proposed drama was suggested to Goethe by one of Hyginus' fables (No. 122: Aletes). In depicting the joy of Iphigenia, when she was at length permitted to return to the land of her longing, he would no doubt have vividly depicted his own delight in treading on classical ground, the fulfilment of a wish he had cherished from his earliest childhood.

The heroine of the other drama was to be Naufisaa, the daughter of Alkinoos, the Phaeakian king, one of the most sympathetic figures of Homer's *Odyssey*. Of this play, which was begun in Sicily (1787), only a few fragments were written, and these, together with a number of hints as to the *personale* of the several scenes, are all that has come down to us. It is much to be regretted that the design of this play was not carried out, as the few fragments are of great poetic beauty.

Other subsequent attempts of Goethe to make Greek personages into heroes of dramas are the following: the figure of Helena plays a prominent part in the third act of the second part of *Faust* (1800 and later), and his old favourite hero Prometheus appeared once more in his fine but difficult drama *Pandora* (1807).

But not one of these dramas on classical Greek heroes is so nearly related to *Iphigenie* as *Tasso*, whether in metre, style or spirit. These two plays mark a new phase in Goethe's literary career.

IV.

TRANSLATIONS.

It is of interest to note that of all translations of this masterpiece of Goethe the earliest was a spirited rendering into the language of Shakespeare, by William Taylor of Norwich, whose name stands foremost in the ranks of English students of Goethe before Carlyle. He had visited Germany in his youth and was

anxious to introduce the best of German literary productions to his countrymen. In 1791 he had published a version of Lessing's *Nathan*. His translation of *Iphigenie* seems to have been practically finished about the middle of 1791; it was first published (anonymously) in 1793, and reprinted, at Goethe's own suggestion, in 1794 by a German publisher. Both editions are now very scarce¹. Of all Taylor's translations this seems to be the best. He is especially successful in rendering the passages of the original, which are written in ordinary blank verse, while he is less happy in the translation of the passages in irregular metre, such as the 'Song of the Parcae' (IV. 5). The translation was very favourably reviewed in the 'Monthly Review' for May 1793, which Goethe saw, and in which he seems first to have made its acquaintance. He found the specimens of the rendering given in the review *nicht gut*. (Letter to Jacobi, Aug. 11, 1793.)

Schiller, to whom Goethe had sent a copy of 'the English *Iphigenia*' wrote on Sept. 12, 1794, to his newly-found friend: *Die englische Iphigenia erfreute mich sehr. Soviel ich davon urtheilen kann, paßt diese fremde Kleidung ihr gut an, und man wird lebhaft an die große Verwandtschaft beider Sprachen erinnert*. Warm praise was accorded to it by Henry Crabb Robinson, who in 1829 (Jan. 31) wrote to Goethe: "Taylor's *Iphigenia in Tauris*, as it was the first, so it remains the best version of any of your larger poems." Several other translations were printed privately, and seem to have been little noticed. The translation by Miss Anna Swanwick, which is easily accessible in Bohn's Standard Library, is in many cases more faithful to the original text and metre than Taylor's version, and deserves high praise. Neither the one nor the other is free from occasional misconception of the original, but their great merits far outweigh their occasional shortcomings. The 'Song of the Parcae' (IV. 5) was excellently rendered by Mrs Freiligrath-Kroeker, the daughter of the well-known German poet.

In 1818 Goethe was agreeably surprised by the appearance

¹ A new handy edition by the present editor is in course of preparation.

of a translation of *Iphigénie* into modern Greek by Joannes Papadopoulos, a young Greek who had studied at Jena. He would have been more pleased still if he had lived to see the masterly translation of his drama into the language of Sophocles which was made by Th. Kock, and published at Berlin in 1861.

V.

CRITICAL DISCUSSION.

Some of the points that might be discussed under this head have been treated of in previous chapters in connexion with the history of the drama. In the present chapter a number of questions immediately bearing upon the drama in its final form will be briefly discussed.

The structure of *Iphigénie* is clear and simple. In this respect the resemblance to the *Singspiel* is clearly noticeable. The three unities are carefully observed, as in the Greek and the French Renaissance dramas. The monologues correspond to the songs in the lyrical opera and take, to some extent, the place of the classical choruses. Goethe is fond of inserting songs into his early and later dramas; in *Iphigénie* we have the 'Song of the Parcae' (iv. 5). In doing this he followed the example set by Shakespeare, and was himself followed by Schiller in his dramas. There are no songs in any of Lessing's great dramas, nor in *Tasso*.

The prose *Iphigénie* was transcribed into regular iambic metre, like *Tasso*, some of Goethe's small lyric dramas (*Singspiele*), and several scenes of *Faust*. Many scenes of *Œgmont* might have been transformed in the same way. In his later dramas, *Helena* (now part of *Faust* II.) and *Pandora*, Goethe went perhaps a little too far in his imitation of the ancients by introducing the iambic trimeter, the classical metre of the Greek tragedies, and a number of other classical metres into his poetry. *Iphigénie* seems to observe the golden mean in this respect.

The number of actors in *Iphigénie* is limited in conformity with the traditions of the lyrical opera. The same limitation is

noticeable in Tasso, while in Goetz, Egmont and parts of Faust, large crowds appear on the scene. Schiller's plays have all a greater number of *dramatis personae*.

There is little outward action in the drama; most of what there is is found in Act v., and many very important occurrences take place behind the scenes. Though the *Seelen-drama* is full of deep inner struggles, the conflict of the lower and the higher promptings of the human heart, these emotions, taking place in the minds of the principal persons, are not dramatical.

Ipfigenie auf Tauris was the first German drama of importance in which a Greek subject was successfully treated. Lessing, reviving the story of Virginia in his *Emilia Galotti* (1772), gave classical feeling in a modern garb, while Goethe shows modern feeling in a classical garb. Wieland, Schlegel and Gotter had treated classical subjects before Goethe, but either in the lighter opera style or after the fashion of the French Renaissance drama.

But if Goethe's indebtedness to the art of Racine and Voltaire, Wieland and Gluck is undeniable, he went a great step beyond them. He solved a problem which the great French dramatists had failed to solve¹. He endeavoured to be more true to nature in his representation of classical thought and feeling, and he succeeded as far as a modern poet can be expected to succeed. It must always be a great and difficult task to blend harmoniously the ancient and the modern, to preserve the classical colouring and spirit, without offending modern feeling. A drama of great power, written at the same time as Goethe's 'Roman' *Ipfigenie* was Klinger's tragedy *Medea in Korinth* (1786).

The characters of Goethe's drama deserve a most careful study. Here a very few words must suffice.

The figures of Iphigenia, Orestes, Pylades and Thoas all occur in the drama of Euripides, but the character of each of them was completely changed by Goethe. Arkas was introduced

¹ See Schiller's remarkable poem (1800): *An Goethe, als er den Mahomed des Voltaire auf die Bühne brachte*. Goethe fully agreed with the views set forth by his friend.

as an intermediary between the priestess and the king, whose wishes he explains and advocates. He combines the qualities of the Greek messenger and the French *confidant*.

In all the *dramatis personae* two components can be clearly distinguished. The one is the Greek prototype, the other element was furnished by Goethe's personal experience and artistic purpose. Both these elements are so skilfully blended that each figure stands out real and full of a life of its own.

Thus Iphigenia is indeed the Greek maiden as introduced to us in the drama of Euripides, but she is more than this. Her truthfulness reminds us of characters in Sophocles. The affection existing between brother and sister¹ Goethe was well qualified to portray; he was devoted to his sister Cornelia, and largely experienced the blessings of sisterly influence in his friendship with Charlotte von Stein. Some of his Weimar friends thought that in his conception of Iphigenia Goethe was indebted to his intercourse with the young duchess Luise and with Corona Schroeter, who was to act the part. Iphigenia is not above temptation—she is indeed strongly tempted and seems to succumb for a moment—but, unlike the heroine of Euripides, she soon shakes off the temptation to falsehood, and her purity and confidence in the gods are rewarded. Her longing for 'beautiful Greece' is an echo of the poet's own longing for the land of beauty, away from the commonplace duties which at that time began to weigh upon him with increasing heaviness.

If the figure of Iphigenia became living to Goethe at Weimar itself, the figure of Orestes seems to have occupied his imagination before his migration to the capital of Karl August. In Orestes we recognise not merely the hero of Euripides, but also some features of the Homeric heroes (II. 1 and v. 4, 6), and of the Neoptolemos (v. 4, 6) of Sophocles. These come out especially at the end, when the young hero is open and sympathetic, the true brother of Iphigenia. The situation of the

¹ Goethe's touching little drama called *Die Geschwister* (1776) must be mentioned in this connexion.

restless and gloomy youth finding peace in the presence of a gentle sister was drawn from Goethe's own life and experience.

In the relation of the faithful Pylades to Orestes we may find a parallel to that of Goethe himself to Karl August of Weimar. Experiences such as are alluded to in ll. 667—78 were common to Goethe and Karl August at that time. Lines 86—155 of the poem *Simenau* may also be well compared. The Pylades of Euripides has been much improved in Goethe's drama, he has been made more important and has received some features which are characteristic of the Homeric Odysseus.

The king of the Taurians has likewise undergone a great change. He has become a noble and just barbarian, similar to Aridaeus in Lessing's *Philotas* and to Saladin in his *Nathan der Weise*. If in his disappointment he uses harsh words, he does not stoop to committing mean actions. With good reason he is more than once called 'a noble man' of 'great soul.' The love felt by Thoas for Iphigenia is wanting in the play of Euripides¹. There may be in the character of Thoas something of Karl August such as he was and such as Goethe wished him to be, and as he really became—a plain man of noble heart and but few words, a generous ruler gradually learning self-restraint. In Thoas transformed by Iphigenia we may again think of Goethe, the unruly youth, transformed and ennobled by the gentle influence of a truly noble woman.

The name of Arkas was probably borrowed from Racine's *Iphigénie en Aulide*, but it was really a typical name for an attendant or a confidant in several French and German dramas on this subject which immediately preceded Goethe's play. Arkas is sincerely devoted to his prince and well-disposed towards Iphigenia. He is necessary for the play, as he says some important things which Thoas would have been too proud

¹ In the French drama by La Grange-Chancel (1697) Thoas is in love with Iphigenia—perhaps this was known to Goethe. In Racine's drama the son of Thoas appears sincerely devoted to Iphigenia, and was perhaps intended to bring about her return home, while overcoming his own selfish wishes.

or too reserved to utter. In sketching this figure Goethe may have thought of men such as his friend Knebel at the court of the Duke.

But what is still more faithfully reflected in the drama than any individual person or experience, is the general spirit in which Goethe strove to act at that time, the spirit of purity, truthfulness and self-control. The many personal features and observations were collected by the poet and raised into a higher sphere, and were made to represent general and lasting human characteristics.

The principal motives blended in the play are the following. The Orestes motive is the oldest, the idea of the unhappy man whom Fate has caused to become guilty and then punishes, who longs for peace and at last finds it through the influence of a pure woman. The Iphigenia motive shows the deliverance of a man from the curse of unrest by the love of a high-minded woman. Das Ewig-Weibliche zieht uns hinan, the concluding sentence of *Faust*, might well be used as a motto for this drama. Blended with these are some other motives of greater or less importance—the motive of friendship, the motive of longing. Goethe was eager to leave Weimar and to go for a prolonged stay to Italy (cp. i. 1, and ll. 1094 sqq. which were written for the most part at Rome)—a craving which his prince unselfishly allowed him to satisfy. The motive of calmness, moderation and trust in the benevolent and wise guidance of human destinies which animated Iphigenia, is opposed to the former pessimistic conceptions as expressed in the 'Song of the Parcae.' The hereditary curse resting on Tantalus and his descendants was, according to the ancients, the absolute want of self-control and moderation, *ἄβρις*, as the Greeks called it. To this *Vermeßtheit*, which hurled Tantalus from his seat of gold by the side of the gods, Goethe opposed the redeeming *Gelassenheit* of Iphigenia. She had learned renunciation and willing obedience to the will of the gods (ll. 1827—28)—this frame of mind Goethe himself strove hard to attain. (See p. xxii.) The motive of truthfulness is personified in Orestes as well as in Iphigenia. The former cannot deceive the priestess, the

latter speaks the truth to the king. And this very truthfulness really conquers the king's heart, so that he allows brother and sister to return home. Goethe may himself have found during the first years of his residence at Weimar that in many cases absolute frankness and sincerity was the only way to get out of difficult situations. The motive of purity, die Idee des Reinen, is frequently mentioned in Goethe's letters and diaries of those years of inner struggles, especially in 1779, when he completed his thirtieth year and felt that a new epoch of his life was beginning.

The leading idea of this great *Seelendrama*, in which the fate of the *dramatis personae* is shown to depend upon their own hearts, and in which the purity and truthfulness of a noble woman settles the most difficult conflicts, may be found expressed in the words of Orestes (v. 6, ll. 2142—4). Another fine expression of the same idea occurs in the lines which Goethe wrote (in 1827) on the fly-leaf of a copy of his drama which he presented to the actor Krüger, who in March 1827 had acted the part of Orestes at Weimar. They run :

Was der Dichter diesem Bande
Glaubend, hoffend anvertraut,
Werb' im Kreise deutscher Lande
Durch des Künstlers Wirken laut!
So im Handeln, so im Sprechen
Liebevoll verkünd' es weit:
Alle menschliche Gebrechen
Sühnet reine Menschlichkeit.

It has been well said : 'The power of holiness over sin, of truth over deceit, of unselfish, all-enduring love over wofulness and gloom, of calm and self-possession over tumultuous revolt has never been more beautifully portrayed¹.'

A few contested points still remain for discussion. Orestes in his vision (III. 2) believes that he is in the lower world, where he sees the members of his race walking side by side in peace

¹ K. Francke, *Social forces in German literature*, New York, ²1897, p. 351.

and good-will. Only Tantalus, the founder and head of the race, is missing. He alone is still suffering great torments through the wrath of the gods. (See l. 1301 n.) It has been remarked that this conception does not seem to be in harmony with the general spirit of peace and forgiveness which pervades this scene and with Iphigenia's notion of the benevolence of the Gods. This is quite true, but there are at least two reasons which Goethe may have had for excluding Tantalus from the procession of Orestes' ancestors. Firstly he may have wished to emphasize the fact that Tantalus had offended the Olympians themselves, so that his punishment was necessarily longer and more severe than that of his descendants. Secondly the exclusion of Tantalus becomes an occasion for Orestes to express in heartfelt language the love and veneration which like his sister he cherishes for his great ancestor. Still it must be admitted that the distinct exclusion of Tantalus from the company of those who at last have found peace and reconciliation produces a painful effect.

Another source of difficulty is the manner in which the motive of the murder by Orestes of his mother, and the subsequent expiation of his crime, are represented¹.

Did Orestes commit the murder by command of the Gods? We need not suppose that he received a direct order to kill his mother, but we must assume that he firmly believed his mother to be included in the vengeance which the Gods required him to take for his father's death, or else he would certainly have shrunk from slaying her. He fitly speaks of a *Wink* and not of a *Befehl* of the Gods, and clearly he has misunderstood the 'hint.' See the notes to ll. 710 and 1016. The murder of Clytaemnestra is brought about by his desire fully to avenge his father (l. 1016), by the exciting words of Elektra (ll. 1023—36), and by a misconception of the intention of the Gods. The healing of Orestes has been thought to involve the supernatural, but Orestes really experiences nothing but

¹ See p. 246 and several essays in the Periodicals mentioned on pp. 243—44, especially the *Zeitschrift für den deutschen Unterricht* XII. 209 sqq.

what many men in deep mental trouble have experienced, what Goethe himself had known and to which he was anxious to do honour in his poetry, namely the soothing and ennobling influence of a pure and high-minded woman. Orestes had violated one sacred law while obeying another. There was only one human being who could reproach him with his deed, Iphigenia, the daughter of Clytaemnestra, who had not like her sister Elektra had any share in the murder. She meets him with the utmost gentleness, like a higher being. She hears his full confession and beholds with the deepest sympathy his utter despair. He regains self-respect, hope and courage, when he sees that not only his devoted and versatile friend, but even the pure and noble-minded sister does not condemn him, but meets him with nothing but love and sympathy. After the last paroxysm of his malady has passed away, he believes in the forgiveness of the Gods, in the removal of the old curse, and he thinks that he actually beholds the confirmation of this in a procession of his ancestors, who after death are all united in true love.

When *Ipfigenie auf Tauris* first appeared in print, Wieland called it ein altgriechisches Stück (see p. xxx), while in 1802 Schiller declared it to be erstaunlich modern und ungriechisch. The diversity of views expressed in these statements can, however, be perfectly well reconciled. The fact is that *Ipfigenie* is neither 'Greek' nor 'modern,' but the most perfect blending of the two; the revival of the best classical plays in the spirit of the most elevated ideal of humanity of Goethe's own time. It is neither 'Greek' nor 'German,' but *human*, as the best men of the Renaissance and of the eighteenth century understood the word.

What may be set down as essentially '*Greek*' in *Ipfigenie* is:

(1) the subject-matter, the raw material of the *Tantalidenfage*. This had been utilised by all the great Greek tragedians. Goethe used especially Euripides (see pp. xxix and xlviii sqq.).

(2) the carefully polished form, the smooth and elegant metre, and the harmonious and expressive diction after the manner of Sophocles.

(3) the careful observation of the three unities, the great clearness and simplicity of the plot, the limitation of the number of *dramatis personae*.

Of *smaller points* the following may be mentioned:

(4) the introduction of gods (but not on the stage) and oracles.

(5) the pointed dialogue and the frequent use of 'stichomythia.'

(6) the language, which was intentionally fashioned after classical models, abounding as it does in Greek words and phrases.

By the side of these there are a number of other points in which the play is decidedly *modern*, and contrasts with the ancient classical dramas. These are:

(1) The entire remodelling of the subject-matter in a modern spirit, embodying in it the high ideal of humanity as entertained by the most cultured men and women of the eighteenth century.

(2) The use of blank verse instead of the classical iambic trimeter.

(3) The absence of the chorus. The ancient chorus as such has no place on the modern stage—the general reflexions which are characteristic of the classical choruses are to be found in Iphigenia's exquisite lyrical monologues.

(4) There are none of the typical Greek messenger's reports. What would have been made known by such means in an ancient drama is said by Arkas or Pylades.

(5) The ancient *deus* (or *dea*) *ex machina*, the sudden appearance of a divine being at the end of a drama in order to solve a hopeless conflict by pronouncing a word of command, is naturally not resorted to by the modern poet. In modern drama every conflict and every difficulty finds its solution in the minds of the persons concerned.

(6) The influence of the language of Luther's Bible, although limited, may be mentioned in this connexion.

Thus the drama is neither 'Greek' nor 'German.' In loftiness of soul, originality and depth of feeling Goethe was akin to Sophocles—in the best spirit of modern religion and philosophy

he infused new life into the heroes and heroine of the ancient Attic drama. He endowed the noble Greeks of his drama with his own generous conceptions, which he did not refuse even to the king of the barbarians. It is true that a figure like Goethe's Thoas would be impossible in a Greek drama and that the conception of the Gods held by Iphigenia and Pylades is rather Christian than Greek. It is not true to say that characters similar to Goethe's Iphigenia are not to be met with in the classical Greek tragedies: we need only recall Neoptolemos, in the *Philoktetes*, and Antigone, the noblest of all Greek tragic heroines. Other figures of similar truthfulness may have been sketched in plays which are now lost. Still these must always be looked upon as exceptions. The German Iphigenia is an exponent of the absolute truthfulness and broad-minded tolerance which are characteristic of the modern Christian ideal. It is worthy of note that *Ip̄higenie* was first introduced to the Weimar public in the same year in which Lessing's *Nathan der Weise* was published (in May 1779). If *Ip̄higenie* sets forth the highest ideal of humanity, *Nathan* embodies the highest example of true religious toleration, won and maintained in hard struggles with intolerance and fanaticism. In both plays we see displayed the highest ideal of elevated humanity, the spirit of kind-hearted forgiveness and generous forbearance towards human weakness, a strenuous endeavour on the part of the principal persons to acquire complete self-control.

VI.

CHRONOLOGY.

- 1749 Aug. 28: Goethe born at Frankfurt on the Main.
 1765-68 Student at the University of Leipzig. Reads Wieland, Lessing, Winckelmann.
 1768-70 Quiet years at home after illness.
 1770-71 Student at the University of Strassburg. *Licencié en droit* (1771). Strassburg Minister. Friederike Brion. Influence of Herder. Study of Shakespeare and Greek literature.

- 1771-75 Life (mostly) at Frankfurt. Solicitor and author. Great literary activity.
- 1772 Goethe at Wetzlar (four months). Friend of Gotter. Gotter's 'Orest und Elektra.' Lessing's 'Emilia Galotti' (prose).
- 1773 'Goetz von Berlichingen' (prose). 'Faust' begun? (doggerels, prose). Wieland's 'Alceste.' Gluck's *Iphigenie en Aulide*.
- 1774 'Werther.' 'Clavigo' (prose). 'Prometheus' (irregular metre). Lyrics (irreg. metre). 'Götter, Helden und Wieland.'
- 1775 'Egmont' (prose, unfinished). 'Faust' (doggerels, prose). Lili Schoenemann. Migration to Weimar (November 7).
- 1776 First conception of 'Iphigenie auf Tauris'? (Spring?). 'Die Geschwister' (prose). Lili given up. Friendship with Frau von Stein. Lyrics: 'Jägers Abendlied'; 'Wanderers Nachtlid' I. (Süßer Friede); 'Einschränkung.'
- 1777 Lyrics: 'Harzreise im Winter.' Small plays.
- 1778 Lyrics: 'An den Mond.' Small plays.
- 1779 First sketch of 'Iphigenie' in prose (A, Febr. 14—March 28; acted: April 6). Poem: 'Gesang der Geister über den Wassern.' Gluck's *Iphigenie en Tauride* (acted: May 18); Lessing's 'Nathan der Weise' in blank verse (delivered to subscribers in May).
- 1780 'Iphigenie' divided up into irregular metre (B). Poems: 'Meine Göttin.' 'Wanderers Nachtlid' II. Wieland's 'Oberon.'
- 1781 'Iphigenie,' prose revision (C). Poems: 'Grenzen der Menschheit' (before Sept.); 'Das Göttliche' (1781-83?).
- 1782 Poem: 'Auf Miedings Tod' (retrospect on amateur theatricals).
- 1783 Poem: 'Ilmenau' (renounces Storm and Stress ideals).
- 1784 Poem: 'Zueignung' (new poetic ideal. Frau von Stein).
- 1785 Poem: 'Die Geheimnisse' (Fragment. Humanus=Herder).
- 1786 July-August: Karlsbad revision. Sept.-Dec.: Italian revision. Plan of 'Iphigenia auf Delphos.' Klinger's 'Medea in Korinth.'
- 1787 January: 'Iphigenie auf Tauris' finished. First edition. Plan of 'Nausikaa.' Work at 'Tasso' and 'Egmont.'
- 1788 Return from Italy (June). Schiller's review of 'Iphigenie.'
- 1790 'Tasso' appears. 'Faust' (fragment of part I.) published. Schiller's translation of Euripides' 'Iphigenia at Aulis.'
- 1793 English translation of 'Iphigenie' by W. Taylor (of Norwich).
- 1794-1805 Goethe's friendship with Schiller († May 9, 1805).
- 1800 'Iphigenie' acted at Vienna. 'Helena' (a fragment, subsequently revised and inserted into 'Faust' II.).

- 1802 'Iphigenie' adapted by Schiller for the Weimar stage. Successfully acted (May 15). Goethe attends the performance. Schlegel's 'Ion' acted (January).
- 1803 Schiller's 'Braut von Messina.'
- 1805 Death of Schiller (May 9); Poem: 'Epilog zu Schiller's Glocke.'
- 1805-32 Goethe's old age. Romanticists.
- 1808 H. v. Kleist's 'Penthesilea.'
- 1809 'Faust' I. published.
- 1818 'Iphigenie' translated into Modern Greek. Grillparzer's 'Sappho.'
- 1822 Grillparzer's trilogy: 'Das goldene Vlies.'
- 1827 'Iphigenie' acted at Weimar. Goethe does not attend.
- 1832 Death of Goethe (March 22).

VII.

GOETHE AND EURIPIDES.

It is well known that a great deal of the material utilised by Goethe in writing his *Ipfigenie auf Tauris* was drawn from Euripides, and it is of great interest to compare the Greek and the German dramas, which, although in many respects similar, are yet to a still greater extent different. Both plays are acknowledged masterpieces of poetic art and in a high degree characteristic of the spirit of their times and the genius of their authors.

Before proceeding to a comparison of the two dramas, we must make ourselves briefly acquainted with the plot of the Greek play. In the drama of Euripides¹ Orestes is supposed to have slain Aegisthus and his mother, in accordance with the

¹ The following account of the drama of Euripides is taken almost literally from the admirable paper read by Professor A. S. Wilkins to the Manchester Goethe Society. Some critical observations of his have also been utilised. See Appendix V, p. 245.

bidding of Apollo; still he has not escaped the pursuit of the Furies, who punish matricide. He has been driven up and down the land of Greece; and in the form of the legend followed by Euripides even the famous trial before the Areopagus at Athens, which in the *Eumenides* of Aeschylus results in his acquittal and purification, does not bring him peace. An oracle of Apollo has at last promised him deliverance, if he will carry away from the land of the Taurians the wooden statue of Artemis and bring it to Athens. The action of the drama begins when, in company with Pylades, he is about to attempt this enterprise.

In the prologue Iphigenia appears to relate a mysterious dream which has convinced her that her only brother Orestes is now dead, and she prepares to offer libations to his shade, and along with her attendant maidens to sing a dirge to his memory. Our attention is thus directed to the mysterious fate of Orestes. Iphigenia then withdraws, and Orestes and Pylades enter to reconnoitre the temple, and to see how they may get access to the statue. There are signs only too evident of the dreadful customs of the place, and Orestes is ready to fly without attempting his purpose, until he is encouraged by the bolder spirit of his companion. Then they resolve to conceal themselves till night-fall, when they will make the attempt. They retire, and Iphigenia appears attended by a chorus of maidens, to sing a long lament on the ruin and desolation of the house of Agamemnon.

In the next scene a herdsman comes in with the news that two young Greeks have been captured; one of them is named Pylades, the name of the other is unknown. Iphigenia is addressed by the herdsman as "daughter of Agamemnon and of Clytemnestra"; whence we see that her parentage was known to all. She bids the captives be brought to her that she may do her duty in preparing them for sacrifice, a rite which has long been intermitted, owing to the lack of victims. Since a dream has told her that Orestes lives no more, all strangers arriving on the Taurian shore shall find her pitiless. She could wish indeed that it had been Helen or Menelaus, the cause of all her troubles, that she might take vengeance upon them. At the same time she cannot help adding a protest (prompted by the humane rationalism of Euripides) against the barbarous notion that the gods can take pleasure in bloody sacrifices. The usual *choric song* follows, and then the two captives

are brought in and left alone with Iphigenia. The dialogue which follows is most skilful and indeed exciting in its interest. Iphigenia questions Orestes as to his home and parents, and it appears as if every moment the mutual recognition of brother and sister could be no longer delayed. But Orestes is resolved to die in silence; and Iphigenia drops no word that reveals her identity. She learns by degrees the story of the fall of Troy, of her father's murder, of the vengeance taken on the murderess. She learns too that her brother is still living, but has no conception that he is standing before her, and doomed to death, if not at her hands, at least at her bidding. At last she offers a chance of escape to one of the captives, if he will take a letter for her to Argos, to summon her friends to deliver her. Orestes declares that for his part he is ready to die, but pleads that Pylades may be entrusted with the message. Iphigenia wishes that her brother Orestes might be as noble-minded as this stranger.

After she has left the stage there follows a fine scene, in which Pylades refuses the favour which Orestes would secure for him, and protests that he will die for his friend; while Orestes is firm in his resolve, and only bids Pylades see that his name be honoured and funeral rites duly paid him in his mother's country. Iphigenia then returns. Pylades has sworn that he will deliver the letter safely: but that he may not be guilty of perjury, in case it should be lost by shipwreck, he asks to know the substance of it. Iphigenia reads it, and thus Orestes learns who she is and how she longs to return home. He now restrains himself no longer. By one proof upon another, the force of which cannot be disputed, he proves to his sister who he is. The recognition is very pathetic. Orestes then explains to his sister what had brought him there, and how he cannot be freed from the maddening pursuit of the Furies unless he fulfils the command of Apollo to bring away the image of Artemis. Iphigenia is eager to help her brother and to escape herself to Greece, but how this is to be done without disloyalty to the goddess and to the king she cannot devise. Orestes suggests an attack by force upon the king, but Iphigenia protests against the slaying of the king by invaders. To carry the image off by stealth seems equally impossible, seeing how it is guarded by day and night. At last Iphigenia hits upon a device which might well commend itself to the Greek love for cunning. She will plead that the image has been polluted by the touch of the unhallowed strangers, *and that she must carry it down to the sea, attended only by her maidens, that it may be purified in the waters.* Thence it can be

carried off in the ship which has brought Orestes there, and which is still lying moored in the creek. The permission of the king can be secured on such a pretext, and the chorus promise their secrecy.

Orestes and Pylades withdraw, and King Thoas makes his appearance, just when Iphigenia is coming out of the temple, bearing in her arms the sacred image. She tells him that it had turned its back in horror at the sight of the captives, whom she had found by questioning to be tainted with kindred blood, and that now she was taking it to be purified. The dialogue which follows is very crafty, but shows on the part of Iphigenia almost more than the usual Greek recklessness as to truth, while with grave irony she bids him bind the captives again, "for Greece knows nothing of faith," and tells him how well she cares for those who are dear to her. Another long choric ode follows her departure. Then a messenger enters with exciting news. He had gone with Iphigenia to the shore, and watched from a distance her mysterious rites of purification, when suddenly, close to the shore, a Greek ship had made its appearance, and after a sharp conflict with the attendants had taken on board the two captives, along with the priestess and the sacred image. One of the captives had boldly declared that he was Orestes, and that he had come there on purpose to carry his sister back with him to Greece. But as Thoas listens indignantly to the story of the trick that has been played upon him, the messenger goes on to tell of another startling change in the position of affairs. So long as the ship was in the land-locked harbour, it had bidden fair to escape; but when it came to the mouth a gale had burst upon it, and driven it on the rocks, so that now the fugitives were again hopelessly in the power of Thoas. The barbarian king bids all men hurry to the spot to secure them and threatens a terrible vengeance; planning to kill them by hurling them from the cliffs, or by the more cruel method of impalement. The plot is now in an entanglement which calls for divine intervention to unravel it, and Athena herself appears *deus ex machina* to inform Thoas that all had been done in obedience to Apollo's oracle; and that Poseidon is already smoothing the way for the return of the wanderers to Greece. By a convenient, but hardly plausible fiction, the absent Orestes is supposed to be capable of hearing the divine instructions as to his duty in the future; Thoas shows a remarkable and most unbarbarous readiness to fall in with the commands of the deity, and to calm the wrath which had just been boiling. Thus all ends in peace and happiness.

Such is the plot of one of the very finest works of Euripides. A comparison of it with Goethe's drama is most instructive, but it should be undertaken in the proper historical spirit, and should not lead to unjust and one-sided blame of the play of Goethe's great predecessor. It should be borne in mind that the works of Euripides and of Goethe belong to very different times, and that in fact the one is separated from the other by no less than two thousand years. The difference is thus not so much between Euripides and Goethe as between the spirit of the old, and the spirit of the modern, world. If the moral law of the Greeks bade them love their relations and countrymen, it allowed them to hate and injure their enemies, and did not forbid them to deceive the barbarians in every possible way. The work of Euripides is a thoroughly national play, exhibiting the manners and conceptions of his own time; Goethe's drama is a production of everlasting importance for all nations and all times. It was perhaps, in some respects, an additional difficulty for Goethe that the subject had previously been handled in so masterly a style by Euripides. With regard to the treatment of the subject-matter, Goethe enjoyed greater freedom than Euripides. He could take up a perfectly independent attitude towards ancient Greek traditions and local legends—he was not bound to consider the feelings and convictions of the ancient Athenians, but could mould the legend of Iphigenia just as he liked. Euripides could not. He wrote as an Athenian for Athenians, he fully shared their national pride, he could not alter the general character of their legends, he was obliged to respect their religious feeling. For him it was necessary to insist on the carrying off of Diana's image, because an important local tradition was bound up with it. The principal *dramatis personae* are nominally the same in both plays, but the characters have in every case undergone great transformations, perhaps none more than Thoas and Iphigenia. The latter has in Goethe's drama not only something of the saint (Raffaello's St Agatha), but in the delicacy with which she is delineated reminds us of the traditional Germanic reverence for pure

womanhood. In Euripides the characters do not develop, and we take an interest in them chiefly for the sake of the plot; regarding the work of Goethe, we may say that we take an interest in the action mainly for the sake of the characters, who develop by going through great inner struggles. The motives in Euripides are purely external, such as are calculated to bring about an interesting intrigue: Orestes expiating his crime by fulfilling Apollo's command, the escape of brother and sister, the winning of the image for the Greeks, the friendship of Orestes and Pylades. The interest with Goethe lay mainly in the figure of Iphigenia and her ennobling and calming influence on her surroundings. The healing of Orestes and the removal of the old hereditary curse through a high-minded woman, were of paramount importance for the German poet. He aims at a psychological solution of conflicts. The tragical conflict in Goethe's drama is not that the sister is destined to kill her brother—nobody will for a moment suppose that Goethe's Iphigenia has ever killed a man or will kill Orestes—but the danger is that the pure soul of the priestess may, by the force of circumstances, be tempted to stoop to deceit and treachery, and thus in her turn be stained by the old curse resting on the members of her race, the curse of being forced to deeds of ungratefulness, treachery, and murder. In Euripides the incidents of the plot have no intimate connexion with the characters of the *dramatis personae*, they are, as it were, purely accidental. With Goethe the climax of interest is reached only in the struggle of contending forces in the heart first of Orestes, then of Iphigenia, and finally of Thoas. This struggle is not even conceived by the Greek poet. The structure of the Greek drama and the development of its plot are most skilfully worked out and are truly dramatic. It is a better play for the stage than Goethe's *Iphigenie*.

The following special points of difference between the two dramas may briefly be noted. With regard to the *form*, two of the chief characteristics of the classical Greek drama were eliminated by Goethe. He has none of the typical narratives of messengers (see p. xlv) and none of the choric odes

which were indispensable to a Greek drama. We have, it is true, some lyrical outpourings in Goethe's play; but the semi-lyrical monologues of the heroine do not really represent the elaborate odes sung in the Greek prototype by the chorus of Greek maidens. The sonorous Greek iambic trimeters are properly replaced by very beautiful blank verse. The differences of *spirit* and *motives* are still greater. The recognition of Orestes is brought about not by means of a letter, but by his own voluntary confession. The healing of the gloomy young hero is effected not by the carrying away of a sacred image, by a miracle wrought from without by a god, but by his deep repentance, the full confession of his guilt, and the soothing influence of his noble sister. According to modern conceptions the guilty race must effect its purification mainly by its own efforts. In Euripides, Orestes alone wishes to be freed from the Furies; with Goethe the whole house of Agamemnon is to be reconciled to the Gods by Iphigenia. With him Iphigenia's return is rendered possible not by a *dea ex machina*, but by her own truthfulness and the generosity of Thoas. Euripides was anxious to show that the sacred image of Artemis 'Tauropolos,' worshipped at Halae, had come to Attica by special command of the Gods. Goethe did not need, he was not even permitted, to use such a means, if he wished to let truthfulness and humanity triumph over intrigue and selfishness. With him soul acts upon soul, and Thoas willingly concedes to Iphigenia what in the Greek drama he is compelled to allow when Athena commands it. The transformation of the final part of the play in this way necessitated a complete change in the mutual relations of the king and the priestess. Goethe endowed the king of the barbarians with a noble soul and with a sincere affection for Iphigenia, and attributes to her a filial respect for him and an utter unwillingness to deceive a man who had become 'her second father.' She does not therefore (as in Euripides) invent the plan for deceiving the king, and dupe him with apparent pleasure—a scene which no doubt caused the greatest delight to the Athenian spectators. Again in the drama of Euripides, *Iphigenia*, when she is placed between Greeks and barbarians,

never hesitates for a moment which side to take. In that of Goethe, Iphigenia is placed not merely between Greeks and barbarians, but has to choose between deception and truthfulness. She deeply feels her obligations to Thoas and his people. Goethe's delicate working out of her inner struggles (Act IV. ; v. 3) is quite new, and is a great addition to the drama. Again, the great scene between Orestes and Pylades, in which each one is anxious to die for the other, a scene most justly famous in antiquity, and frequently imitated by modern dramatists, was purposely omitted by Goethe. He was anxious to concentrate all the interest on the figure of Iphigenia and her influence on Orestes. He therefore did not make Orestes and Pylades appear together before Iphigenia, but first the one and then the other; thus he obtained two contrasting scenes of great beauty, in which Iphigenia and Orestes stand in the foreground. The intimate friendship of the two young men is beautifully depicted in the scene before the arrival of the priestess (II. 1), but even in this scene the situation of Orestes is of paramount importance. The Taurians in Goethe's drama are not mere barbarians, whom any Greek might deceive without the slightest compunction, but a young and vigorous people ready to welcome the civilising influence of the more highly cultured Greeks (II. 1468—82).

In departing so far from accurate historic colouring as to fill his poem with conceptions utterly foreign to Greek ideas, Goethe only did what Euripides had done before him. Both poets chose a period remote from their own, in order to set forth the ideas of their time under conditions free from the confusing complications of contemporary scenes and character. But "by freeing the Greek legend from national limitation, by imbuing it with a spirit of universal sympathy, by substituting for the conflict between...Greek and barbarian the conflict of the human heart between its lower and its higher promptings, the German poet has given to this pathetic story its final and eternal form¹." Goethe's *Iphigenie* is a message to the world, and its noble mission is not yet half fulfilled.

¹ See K. Francke, *Social forces in German literature*, New York, 1897, p. 350.

VIII.

THE SUBJECT OF IPHIGENIA IN GERMAN AND
FOREIGN LITERATURE¹.

Only a very few points need be touched upon in this connexion ; more detailed information can be obtained from the sources enumerated in Appendix V. (p. 245). The chief literatures in which the fate of Iphigenia has been made the subject of poetic treatment are the Greek, the French and the German. The treatment has been usually in dramatic form. As to dates, the principal works were composed either in the Greek classical period (fifth century B.C.), or by French writers in the seventeenth and eighteenth, and by German authors in the eighteenth and nineteenth centuries. In the Middle Ages there are but few traces of a literary treatment of the pathetic legend. There are three events in Iphigenia's life which are of the highest interest, and lend themselves well to dramatic representation. These are : the intended sacrifice of Iphigenia at Aulis ; her recognition of Orestes in the land of the Taurians ; and her return to Greece. The dramas, in which these episodes have been dealt with are 'Iphigenia at Aulis,' 'Iphigenia among the Taurians,' and 'Iphigenia at Delphi.'

The subject of *Iphigenia at Aulis* is the oldest and perhaps the one most frequently treated. The story as we meet with it in Greek tragedy is post-Homeric in its origin. Its source seems to be the *Kypria*, a poem of the epic cycle attributed to Stasinus (*Στασίνο*s), who flourished about 776 B.C. Each of the three great Attic tragedians seems to have written an *Iphigenia at Aulis*, but the dramas by Aeschylus and Sophocles are lost ; only a few scanty fragments have come down to our time. In a choric passage in the *Agamemnon* of Aeschylus we have a graphic description of the scene at the altar. The fine play of

¹ The pamphlets by F. Thümen and R. Foerster are especially useful in this respect.

Euripides has fortunately been preserved in its entirety. Of Latin poets Ennius wrote a drama *Iphigenia in Aulide*, based on Euripides, but with some motives of Sophocles; only fragments of it have been preserved. Lucretius, in his great didactic poem (*De rerum natura*) blended the accounts of Euripides and Aeschylus. Ovid (in the *Metamorphoses*) followed Euripides. The Iphigenia legend was also treated in Latin prose romance, and in this form it was chiefly read during the Middle Ages. In modern times the drama of Euripides has been the chief source of inspiration. In the sixteenth century it was several times freely translated, e.g. by the Italian poet Luigi Dolce. In the seventeenth, according to the taste of the times, a larger love-element was added, in the dramas of Rotrou (a French tragi-comédie 1640), Postel (a German opera 1649), the noble tragedy of Racine (1674), and a miserable drama by Leclerc and Coras intended to rival Racine's (1675). The subject was also treated in a drama of the Spanish poet J. De Cañizares. In the eighteenth century we have Gluck's opera on Du Rollet's text (1773) and Schiller's translation of Euripides (1788). In the nineteenth century the drama of Euripides was adapted by Levezow 1804), imitated in an Italian play by the Duke de Ventignano, and many times translated.

The most important dramas are the plays by Euripides and Racine, and, for German Literature, Schiller's translation of Euripides.

The subject of *Iphigenia among the Taurians* is of somewhat later date. Legends as to the madness, wanderings and eventual healing of Orestes arose under the influence of Delphic religion; we do not know what poet was the first to give them literary shape.

Probably both Aeschylus and Sophocles dramatised the legend of Iphigenia among the Taurians. Euripides' drama is the only play which has been preserved. He was perhaps the first to represent on the stage the recognition of brother and sister in the country of the barbarians, and certainly it was he who gave to the legend the form which remained its typical expression among the ancients. A Greek drama on the

same subject, by Polyeydos (4th cent. B.C.), is mentioned in Aristotle's *Theory of Poetry* (ch. xvi.). The Latin writers, who followed Euripides, were Naevius and Ovid. The little that was known of the subject during the Middle Ages can be traced back to the Latin prose account. This was closely followed by Johann Herolt von Höchstätt in his *Heyden-Welt* ("Pagan world") published at Basel in 1554, which became the source from which the well-known Nuremberg Mastersinger Hans Sachs drew his inspiration. On November 2, 1555, Sachs wrote his *Historia: Das mozt opfer der göttin Diane mit jundfraw Iphigentiam*¹. There we read ll. 52 sq.: Und schlugen im tempel zu tod, Tödteten diesen künig (Thoantes), which shows another way by which in some of the older versions the difficulty was overcome. The story was provided with a comical end by Giovanni Rucellaï in his *Oreste* (1523), in which the deeper meaning of the legend was altogether ignored. In France the subject was treated in dramas and operas. A number of modern elements were added to the old material, but the subject was not organically transformed. The oldest French lyric opera came from a Chamberlain of Louis XIV., called Duché de Vancy, and met with much favour. Racine's prose sketch of Act I (probably written in 1673, first published in 1747) has been mentioned on p. xxx. So have been the dramas by La Grange-Chancel (1697), Guimond de la Touche² (1757), Guillard's libretto (1778) for Gluck's opera (1779), acted at Weimar (1800), Derschau's drama (1747) based on La Grange-Chancel, and Joh. Elias Schlegel's play in alexandrines (1737) in which he went back to Euripides. Goethe's *Iphigenie auf Tauris* gave the final form to the subject, the other German and French plays being now forgotten³. By the side of Goethe's play only the fine drama

¹ Spruchbuch IX. fol. 283—4. Tübingen edition II. 72 sqq. [E. Goetze].

² This play was parodied under the title *La petite Iphigénie*.

³ There is also an Italian play on this subject by the Duke de Ventignano.

of Euripides will live, and it is certainly much to be regretted that Racine did not write his *Iphigénie en Tauride*, in which the original idea of the love of the king's son for Iphigenia would certainly have been worked out with the great author's usual skill and delicacy¹.

Iphigenia's *return* has not been treated so frequently nor with the same success. It is probable that Sophocles wrote a play on this subject (compare the 'fable' No. 122 of Hyginus called 'Aletes'), but not a line of it has come down to our times. Goethe's intended continuation of his Taurian Iphigenia, which was to be called *Iphigenia auf Delphos* (subsequently *Iphigenie in Delphi*), was never written. (See pp. xxxiii sqq.) But the subject was taken up in the present century by several German poets. The first was Kannegiesser who, in 1843, wrote an *Iphigenia in Delphi*, also *Iphigenia's Heimfahrt* and *Iphigenia's Tod*. Other dramas on the same subject were written by Schröder (1854), Halm (acted 1856), and Geissler (1888).

IX.

IPHIGENIA AMONG THE TAURIANS IN ART.

Some early sketches by Goethe's Roman friends Wilhelm Tischbein and Angelica Kauffmann are discussed in the notes on pp. 169 and 177. A Titelkupfer by Lips representing Iphigenia, Orestes and Pylades in the sacred grove of Diana was prefixed to the first edition of *Iphigenie auf Tauris* (1787). The sketches by W. v. Kaulbach in his 'Goethe gallery'² are mentioned on

¹ See Mesnard's edition iv. 6—8.

² Text by Friedrich Spielhagen (also in Spielhagen's 'Vermischte Schriften.' Leipzig, 1877. pp. 126 sqq. and 150 sqq.).

pp. xv and 169 ; and the grand picture by Anselm Feuerbach in the Berlin National Gallery on p. 97 (note to l. 11). Besides these Hermann Heidel made sketches of the principal scenes, and also created the fine statue of Iphigenia at Potsdam. The numerous antique representations of scenes from *Iphigenia among the Taurians* can all be traced back, at least indirectly, to Euripides. One of them, Orestes and Pylades in fetters before Iphigenia, was fitly reproduced by Wilh. Tischbein in his fine picture of Goethe (1787) sitting in the Roman Campagna surrounded by remains of classical art.

The great German composer, Johannes Brahms, has given powerful expression to the grand *Song of the Parcae* (see page 194), and Gluck's opera is still from time to time performed on the stage.

X.

METRE.

A. The Word.

§ 1. *Preservation of older longer forms.*

According to the requirements of the metre the old uncontracted forms may be preserved in words which are most frequently used in a contracted form. This is the case especially with verbs, e.g. *schweigest* (349), *wähnest* (486), *vergiffest* (1839), *freuet* (27), *geführt* (135), etc. ; *Königst* (41, 2016), *sehest* (858), *zurückst* (832).

§ 2. *Shortening of words.*

Words may be shortened in various ways in order to suit the metre. They may be shortened by (a) *Elision*, (b) *Syncope*, (c) *Apocope*, and (d) *otherwise*.

(a) *Elision.*

Where a word ends with an unaccented *e*, and the next word begins with a vowel, such final *e* is generally suppressed in order to avoid the hiatus (cf. § 4). The cases of such elision are extremely numerous in poetry, and Goethe's play affords many examples, especially if a verb is followed by a pronoun, e.g. *tret' ich* (4), *fänd' ich* (63), *erleucht' ihm* (153), *hört' auf* (150), *weis' und* (134), *Sorg' und* (241), *Seel' ist* (206), *Sonn' ihr* (390).

(b) *Syncope.*

Syncope is the omission of an unaccented vowel, usually *e*, in the middle of a word in order to reduce it by one syllable, e.g.

e: *eh'mer* (86), *gnüßest* (117), *Vertraun* (175), *findt* (1813), *Schmerz lich* (1008), *gesundsten* (659), *älteste* (1924).

i (in the endings *-ig* and *-isch*): *heil'gen* (2), *frühgeit'gen* (163), *Unterird'igen* (581).

(c) *Apocope.*

Apocope is the cutting off of the last vowel of a word (an unaccented *e*), not before another vowel as in the case of *elision* but either at the end of a line for the sake of reduction of the ending or before a consonant for the sake of the rhythm. In our play 'apocope' is occasionally met with, e.g. *gläub' mir* (150), *sch' den* (210), *Untren'* (324).

(d) *Other abbreviations of words.*

The *article* is reduced in *worm* (1126); the pronoun *es* is very frequently shortened to *'s*, *wie's* (74), *ist's* (78), *erschwer's* (169), which is also very common in colloquial, especially in South German, speech. The frequent use of the uninflected neuter nom. and acc. sing. of adjectives may also be mentioned in this connexion: *ein einsam Leben* (16), *ein feindlich Schicksal* (32). This use is not really a reduction but the preservation in poetry of an older construction. See the note to l. 16.

(e) *Double forms.*

According to the requirements of the metre many words occur in two forms in our play, e.g. *Lodes* (561), *Lode* (661);

Vertrauen (263), Vertraun (175); heiligen (528), heil'gen (2); genug (944), gnügen (817); älteste (826), älteste (423); ist es (315), ist's (310); Tantalus (968), Tantalus' (306).

(f) *Foreign words in -it, -ius.*

In most cases the two vowels are separately sounded, viz. *it*, as in *Iphigeni:te* (430, 911, 1173, etc.), *Hippodami:en* (339, 346), *Grinny:en* (1149), *Furi:te* (757, 837, 855, 1932), *Olympi:er* (1715). Probably also *Stroph:i-us* (1010, see the note). In one case only (1244), at the end of the line, the word *Furien* may perhaps be read as a dissyllable, *Fur:jen*.

§ 3. *Stress.*

(a) *Accented and unaccented syllables.*

The rules of prosody in German poetry are very different from those which we find in Classical or Romance languages. In Greek and Latin the quantity of the syllables is everything: two short syllables may take the place of a long one, and *vice versa*; three syllables (---), if two of them are short, do not add more to the verse than two that are long (---). In the Romance languages, as French, Italian and Spanish, the classical metres are disregarded, no difference is made between long and short syllables, but the number of syllables in a line is merely counted. A French alexandrine, for instance, is simply a verse consisting of 12 syllables (a final unaccented syllable does not count), and it is incorrect to describe it as an iambic verse. In German poetry it does not matter whether syllables are long or short, any more than in French, but their number is not counted, the accented syllables only being taken into consideration. This is especially characteristic of the old German versification, in which, as long as the necessary number of accented syllables (a stress syllable or *arsis* is called a *Hebung*) was there, it did not matter in the least whether between them there were one or more unaccented syllables or not (an unaccented syllable or *thesis* is called a *Senkung*). Later German poets have however given their verses a *more formal character* by introducing a regular alternation

between accented and unaccented syllables, so that modern German verses resemble the French verses, in so far as they contain a more constant number of syllables, and the classical metres, because the German accented syllables may be taken to correspond to their long, the unaccented to their short syllables. Yet it is not accurate to speak in German verse of 'feet' in the classical sense of the word, e.g. of iambics, trochees, dactyls, etc. but rather of verses of a certain number of accents with, as may be added, an iambic rhythm (cf. § 5, *c*). If the term 'foot' is used to denote a metrical unit in German versification it means one accented syllable which is usually preceded or followed by one or more unaccented syllables.

In every German verse it is necessary to have the prescribed number of accented syllables, and the accentuation assigned to them in verse should be the same as their accentuation in ordinary prose. This is another important difference between the German and the classical verses. In classical poetry the rhythmical accent is independent of the prose accent, while in German prosody the two must coincide.

(*b*) *Fluctuating stress.*

The general rule is, that every word preserves in verse its proper prose accent, and also that a greater stress must not be laid on a word of less importance than is laid on an important word. The observance of this rule is necessary in order that the rhythm of the metrical line may appear regular and pleasant to the ear. Still there are in all German classical dramas which are written in blank verse a number of instances where the sense requires a stress on a word which according to the metre ought not to have any. This is the case especially at the beginning of a line, and in reading such lines it is necessary to avoid giving one particular syllable a much stronger accent than the others have, to keep the voice in suspense as it were. In German this is called *Schwebende Betonung* ('fluctuating stress') or *Verfester Rhythmus* ('altered rhythm,' 'fluctuating rhythm'), for instance:

Woh! und, daß es ein Weib ist! denn ein Mann (786).

Here the sense requires a stronger accent on Wohl than on un- which it would metrically fall. The ascending rhythm is re-established in the latter half of the line. In the middle of the line we find many similar instances, e.g.

wei'chend we'rden

Sie na'ch der See' la'ngsam zuru'ckgedra'ngt (2014).

The conflict between the natural stress (la'ngsam) and the rhythmical stress (langsa'm) results in the compromise of accentuating both syllables, with a slight predominance of the stress on the first syllable. The metrical length of la'ngsa'm represents very effectively the slow and unwilling retreat of the Greeks.

There are numerous examples of fluctuating stress in our play, especially at the beginning of a new metrical line. Goethe was very fond of beginning verses with descending rhythm and of changing the rhythm as he went on in the later part of the line. By doing so he prevented the blank verse, which on the whole is ascending (see § 5, c) and has a regular sequence of accented and unaccented syllables, from becoming monotonous. The cases of *schwebende* and *versetzte Betonung* occur especially in the case of

(a) a *compound noun or adjective* at the beginning or in the middle of a line: Landsleute (1890), blutgierig (524), vorsätzlich (1154), gastfreundlich (985), strafbare (1214), Mülfreiche (1167), etc.

(b) a *simple verb*: Trei' (4), Laß (1178); Schilt (481), glaub' (484); Ru' (760), Bringt (775); reift (734), treff' (797), etc.

(c) a *compound verb*: Rückkehrenden (873).

(d) a *pronoun*: Dies (914).

(e) *other words* for the sake of emphasis: Weh (15), Wohl (786), Leicht (820), Schnell (1451), Nie (1694), nicht (492).

The adjectives compounded with un- sometimes keep their usual prose accent and sometimes require to be read with fluctuating stress, e.g. Une'ndlich (680), u'nbesiegt (1652); but Un-*glücklich* (926), Unseliger (1071); unwillig (636, 1243), unwürd'gen

(1603), *unebel* (483), *unmähig* (1887). Similar instances are *anmut'gen* (1880) and *uralten* (1054).

§ 4. *Hiatus.*

The Latin term '*hiatus*' is used to describe a concurrence of vowel sounds in two successive syllables, one at the close of one word and the other at the commencement of the next. In classical verses the hiatus is most carefully avoided. Goethe does not avoid it altogether, but his poems and plays are much more free from it than Schiller's. The most careful modern poets, e.g. Platen, Geibel, Bodenstedt and others tolerate it still less than Goethe. It must, however, be remembered that some cases of hiatus are unavoidable in German, e.g. *Meine Ehre, das blaue Auge, die schwere Arbeit*; it even occurs in a number of ordinary words, e.g. *saen, gehen, ruhen, bearbeiten*, etc.

Of the different kinds of vowel concurrences only one, the concurrence of final unaccented *e* of one word with another word beginning with a vowel, seems to be felt by the more careful poets as really objectionable and it is therefore mostly removed by means of elision (see § 2, a). In our drama there are only three cases in which unaccented *e* preceding a full vowel has not been elided. They are:

lagerte. Ob sie (416); *Verderbliche ein* (894); *Innerste in* (1171). In the first example the pause before *Ob* makes the hiatus less noticeable. Other cases are less unpleasant, e.g. *steh' ich* (11, better than *stehe ich*); *sie ihn* (1026); *wo eine* (1027); *Da er* (2110).

B. The Line.

§ 5. *Blank verse.*

(a) *Number of accented syllables.*

A metrical line is called a verse (*ein Vers*, from the Latin *versus* 'a turning,' viz. a turning to begin a new line). Our drama is written in the so-called 'blank verse,' i.e. in lines each of which contains five 'feet,' that is to say five accented syllables preceded and followed in each case by one unaccented syllable. Generally the accented and the unaccented syllables alternate

quite regularly, the line beginning with an unaccented syllable, and the metre might be described thus (' denoting an accented, x an unaccented syllable):

x ' x ' x ' x ' x ' (x) [l. 1].

Occasionally we find two unaccented syllables following one another before an accented one. This is especially noticeable in the case of *verfeßter Rhythmus*, e.g.

' x x ' x ' x ' x ' (x) [l. 914].

The number of accents, and even of syllables, is exactly the same, but the usual rhythm x ' x ' is at the beginning changed into ' x x '. If there is no thesis occurring before the first arsis the beginning of the line must be read with fluctuating stress (see § 3, b). After the last arsis a final thesis frequently occurs (see § 6).

The blank verses have no rime, but only rhythm, and thus hold the middle place between lyrics and prose. They elevate the speech above the commonplace and yet do not allow it to become unnatural and artificial (see § 8).

Goethe's blank verse is not, like Lessing's and Schiller's, an adaptation of the English blank verse of Shakespeare, but it is a more lyrical metre, an adaptation of the Italian 'endecasillabo' (see page xxvi).

(b) *Difference of stress in the accented syllables.*

Some of the five accented syllables of each line, *two, three* or *four* as the case may be, have as a rule a specially strong accent in order to produce a certain variety of pitch. Otherwise the lines would become intolerably monotonous.

A line in which *two* syllables take a stronger stress than the others is:

Und gegen meine Seufzer bringt die We'lle (13).

An instance of *three* chief stresses in a line is:

Bede'nte, was du thu'ft und was dir nū't (156).

An instance of *four* chief stresses in a line is:

Ein u'nnū't Le'ben ist ein frü'her Lo'd (115).

The regular alternation between arsis and thesis gives to the blank verse at least ten syllables and allows it in many cases eleven. Where there are eleven syllables in a line, the last being naturally a thesis, no word or syllable of any stress whatever should be placed at the end of a line: some exceptions to this general rule are for instance:

zugebadt ist (275); *Weihrauch* (1614); *Stückwerk* (689), *Gotttheit* (1826).

(c) *Auftakt.*

An unaccented syllable preceding the first accented one in a line is called *anacrusis*, in German *Auftakt*. It gives to the verse a great liveliness and an effect similar to that of classical iambs. The rhythm of the poem is in such cases 'ascending' (*auffsteigend*); verses without 'anacrusis' have 'descending' (*absteigend*, *fallend*) rhythm. In our play the rhythm is generally ascending, e.g.

Das Land der Griechen mit der Seele suchend (12).

(d) *Unaccented Syllables.*

In most lines the unaccented syllables regularly alternate with the stress syllables, but sometimes an accented syllable is preceded by two unaccented ones. If this occurs at the beginning of the line, it is called 'Double anacrusis,' if it occurs in the middle of the line, it is called 'Double thesis,' and the rhythm may be called 'anapaestic.'

There are no cases of a double anacrusis in our drama, and only three cases of a double thesis in the ordinary blank verse passages. These are:

1. *Und aus den Winkeln schleichen ihre Gefährten* (1060).
2. *Sie sind — sie scheinen — für Griechen halt' ich sie* (1889).
3. *Ist es Verderben? So töte mich zuerst* (1944).

In each case there is a good reason for the metrical irregularity, in the first the excitement, in the second the confusion, in the third the anguish of the speaker is thus vividly expressed.

A number of instances in which two unaccented syllables precede one accented syllable occur in the passages composed

in irregular metre, e.g. ll. 538 sqq., 1281 sqq.; 1310 sqq., 1369 sqq.

(e) *Metrical stress on accented e.*

In a number of cases one of the five accents of the line falls on an *e* which in prose would not be accented. Such a stress is naturally weaker than any other.

For instance at the end of the line: *das Gräßliche* (563), *breitete* (615), *Stille* (665), *Stille* (792), *flammende* (1817), *Rö'nige* (1576), *Ermunterte'n* (1902); in the middle of the line: *je'gliche'r* (715), *blu'tige'* (773), *Wo'hnunge'n* (1047), etc.

(f) *Irregular lines.*

(1) The verses may be *too long*:

There occur in our drama eleven cases in which the verses contain *six* instead of five accented syllables. They are sometimes called *trimeters*, sometimes, with less fitness, *alexandrines*. The former are the regular metre of the classical Greek tragedies, while the latter are the favourite metre of French dramatic poetry. In German they are simply called *Sechsfüßler*. They frequently have a more or less noticeable break in the middle, called *caesura* (cf. § 7); for instance:

Nir bringender gebietet. Ach! ich sehe wohl (1401).

The break may also occur in some other place in the line, e.g.

Gefühllicher zieht sich's zusammen; doch auch so (1591).

But there are many trimeters which run on without any noticeable break, and for this reason they are not like the French alexandrines. The following lines in this drama contain *six* accents: 339, 593, 1010, 1035, 1037, 1118, 1244 (?), 1401, 1591, 1616, 1872. Probably Goethe did not notice the irregularity when he wrote his final revision. Such verses are much more frequent in Schiller's plays. Before the adoption of the blank verse most German plays of the higher style were written in alexandrines, and on account of that the poets and their readers were quite accustomed to these verses.

(2) The verses may be *too short* :

There occur some verses which have less than five strongly accented syllables. In all these cases the poet had a distinct object in view.

(a) 4 accents, e.g.

Su hō'ren glau'bt, wirft A'treus gri'nseub (387, see the note).

The other cases are ll. 1516 (pause in the middle), 1795—6, 1836 (pause after it). Lines 1055—6 belong to the verses composed in free rhythms (here marking high excitement on the part of the speaker).

(b) 3 accents, as in

Voll Mü'h' und ei'tel Stü'dewerf (689, the only instance).

(c) 2 accents, as in

Der Mu'tter Gei'st (1053, followed by an effective pause, see the note).

(d) 1 accent.

The two instances are l. 1081 and l. 2174. In the first case a long impressive pause follows after *Eri Wahrheit*, the second case is the *Lebt wohl* with which the drama comes to an end.

(3) The verses may be 'broken.'

There are 26 instances of such breaking of the metrical line in the dialogue in order to ensure greater liveliness. Cp. l. 1174. This breaking of the lines often produces a good effect as in II. 1 and III. 1. Some scenes are quite free from it (II. 2 and IV. 2). Goethe disturbs the harmony and unity of the metrical line much less frequently than Lessing in his *Nathan der Weise* (1779).

§ 6. Masculine and feminine verses.

If the last syllable of a line has a stress, the verse is called *masculine* (in German männlich or stumpf), (a); if on the other hand the stress falls on the last but one and the ending is 'dissyllabic' or 'double' the verse is called *feminine* (weiblich or klingend), (b); e.g.

(a) Doch i'mmer bi'n ich, wie im e'rsten, fremd (9).

(b) Das La'nd der Grie'chen mit der See'le su'ch'end (12) or
Und mei'ner Wa'ndrung E'nde zu'geba'cht i'st (275).

The latter kind of feminine endings is rather heavy and not of frequent occurrence.

By a frequent but free alternation of masculine and feminine lines the poet has contrived to give to the metre a pleasant variety. Cf. for instance ll. 397—432.

§ 7. *Caesura.*

In the classical languages the term *caesura* was used when a foot contained the end of one word and the beginning of another. In German metre the term *Cäsur* (*Einschnitt*) is used in a different way, viz. with regard to a pause in the sense. In Goethe's *Ipfigenie* most lines have a caesura which usually occurs between the second and the third arsis, less frequently between the third and the fourth. The usual practice of placing the caesura after the second arsis is due to the influence of the Italian *endecasillabo* (line of eleven syllables) which exercised a paramount influence on Goethe's versification.

When the caesura falls immediately after an accented syllable it is called 'masculine' (a), if it falls after an unaccented syllable it is called 'feminine' (b), e.g.

(a) Der We'lt herv'or. || Nach i'hres Va'ters Lo'de (359).

(b) Der e'rsten Ja'hre'. || Selbst gerettet, war (88).

Occasionally there occurs even a double caesura in a line, e.g.

Ist e'r ger'e'ttet? || Le'bt er? || Le'bt Ge'stira? (981, see 1196, 1337).

The caesura is most frequent after the second or after the third accented syllable, but it may occur after any stress-syllable, e.g.

1. Vernimm! || Ich bi'n aus La'ntalu's' Ges'chle'cht (306).

2. Man ta'delt de'n, || der sei'ne Tha'ten wä'gt (147).

3. Mit e'h'rner Fau'ßt entzwei'. || Sie wa'r dah'i'n (86).

4. Die la'ng' entbe'h'rte Ra'ßt gewä'hrt. || Allein (407).

It would be just as easy to give instances of feminine caesurae occurring in similar positions.

Poets often place a caesura in the middle of a line and thus avoid the coincidence of the end of a phrase with the end of a line. The superiority of the broken structure, if moderately used, to an uninterrupted flow of 'end-stopt' lines (cp. § 8) is undeniable. It gives to the speech a greater naturalness and animation, and sometimes a special weight and importance, as the phrase comes out gradually, almost hesitatingly. Cf. for instance ll. 361 sqq., 371—6, 416—20.

§ 8. *Enjambement*.

By this term one understands the carrying on of the same thought without the slightest interruption at the end of a line into the following line, e.g.

Die jedes frommen Rechts genießt, ein wohl
Von uns empfangner Gast..... (260—1)

or Merk auf mein Wort! Vernimm es! Raffe dich
Zusammen! Jeder Augenblick ist teuer (1337—8. See 1335—6.)

or Aus ihren Tiefen Rat und Hülfe. Mich
Riß er vom Bruder los; den staunt' ich an (1389—90).

Similar cases of 'run-on' verses occur frequently in our play and serve to break the natural monotony of a number of consecutive 'end-stopt' verses. The language is thus to a certain extent made to resemble more the natural flow of prose (cf. § 5, a). To the ear the *enjambement* is hardly noticeable, and a play is of course in the first instance written for an audience.

An exaggerated use of *enjambement*, such as is noticeable in Lessing's *Nathan der Weise*, causes the hearer's feeling for the rhythm of the individual line and the metrical unity of the verse to be lost, the language of the poet thus coming too near ordinary prose.

§ 9. *Stichomythia*.

In most cases the dialogue or the narration is carried on in speeches consisting of several lines, alternating with passages of similar length or short observations. In some cases, however, the

speeches are compressed into one line, which often makes them quite epigrammatic and gives great animation to the dialogue. This peculiarity of style is found in the old Greek dramatists and is called by a Greek name *stichomythia* (στίχομυθία), 'speaking in (alternate) lines.' It was imitated by the classical French tragedians and also by some modern English dramatists.

In our play we find several instances of *stichomythia*, viz. ll. 172 sqq.; 493 sqq.; 901—5; 992 sqq.; 1444 sqq.; 1643 sqq.; 1804—9; 1986 sqq. There is one case in which each speaker has two lines, viz. ll. 1483 sqq.

§ 10. *Lyric Passages.*

In five cases, ll. 538 sqq.; 1281 sqq.; 1310 sqq.; 1369 sqq.; 1726 sqq., the regular blank verses are interrupted by lyric passages which in every case produce a grand effect. The rhythm of these passages—which are moreover devoid of rime—is very lively and changing. In three of them the regular number of accented syllables in each line is four (ll. 538 sqq.; 1281 sqq.; 1310 sqq.), in one passage (the *Parzenlied*, ll. 1726 sqq.) it is two, and in one (ll. 1369 sqq.) there is a change between two, three and four accents in each verse. Each of these passages is discussed in the notes. The two lines 1055—56 expressing the speaker's deep emotion fall under the same category. Schiller imitated these lyrical passages in his own way in some of his later dramas beginning with *Maria Stuart* (III. 1), but he made use of rime and of regular stanzas of animated rhythm.

§ 11. *Insertion of Poems.*

In one case Goethe has inserted a poem into his drama, viz. the *Song of the Parcae* (IV. 5; see the note, and cp. § 10). There are no prose scenes between the scenes in blank verse such as occur in some of Shakespeare's plays and in *Œdipus*.

XI.

LANGUAGE AND STYLE.

I. Language.

The peculiarities of language which, apart from the use of poetical expressions, give the diction a poetical character, may be classified as follows¹:

A. Peculiarities of Word forms.

A number of words used by Goethe are poetic because they are archaic and unusual, e.g. Frauen (966, 1881), dein (810, 1672), ängsten (154, 1407), werden (639), beut (54, 1686), stünd' (1859), hübe (2095), etc. Cp. also Tag- und Nächten (2072).

A similar effect is produced by the use of simple verbs and nouns instead of their more usual compounds, e.g. lassen (1972), fahren (1903), danken (1701), hören (2011), schlagen (2036), erben (715), tilgen (1981); Schluß (204, 1368), Rat (279, 733), Folgerin (939), etc.

B. Peculiarities of Syntax.

(1) *Nouns.* daß der Betrug nicht eines Räubers (2077); auf dem Boden wieder des Ufers (1413); durch Sohnes Hand (1038); sie gab zur Zeit ihm Freude (1870).

(2) *Adjectives.* (a) In many cases adjectives stand without inflexion (a) before nouns, especially before neuter nouns e.g. ein einsam Leben (16), ein feindlich Schicksal (32); see the note to l. 16; (β) before another adjective without being connected by means of und. In this case the adjective without inflexion is often mistaken for an adverb, e.g. ein fröhlich selbstbewußtes Leben (110), ein einsam hüßlos Alter (162), ll. 201, 552, 874, 885, 1032, 1345, 1603, and many others. See l. 97 note.

(b) In several cases adjectives are placed with repetition of the definite article after the substantive to give them greater

¹ In all the more important cases the word forms or the syntactical peculiarities are discussed in the notes.

emphasis, e.g. die Thränen, die unendlichen (2069); seinen Sohn, den letzten besten (233); see l. 64 note and ll. 1182—83, 839.

(3) *Comparison of adjectives.* fest und fester (21, see the note), bang und bänger (1691); tiefer (1849, see the note).

(4) *Pronouns.* Pronouns are occasionally placed early in a sentence which only subsequently find their proper explanation by a noun, e.g. Sie...der Jugend beste Freude (86, see the note); uns...die Überlebenden (1934). Cp. also ll. 1217—18; 1273—4; 1809.

(5) *Verbs.* (a) Older constructions are used with certain verbs, e.g. sie mangelt der...Opfer (129); schöne seiner (849; 1211); erinnere mich...jener Tage (643).

(b) Some verbs are used in a peculiar and poetic way, e.g. denken (1765), horchen (1762), vernehmen (1159), etc.

II. Style.

The style of the drama is characterised by simplicity and dignified composure; it is calm, chaste and moderate. It is as widely different from Goethe's earliest plays in polished French alexandrines (*Die Laune des Verliebten*, *Die Mitschuldigen*) as it is from his subsequent naturalistic style in *Woyzeck* and *Der Verurtheilte* (prose), and parts of *Faust I* (prose and doggerel). But the style of *Iphegenie* is similar to the style of *Tasso*, the fragments of *Elpenor* and *Mausfika*, some scenes in *Faust I*, and the five acts of *Die natürliche Tochter*.

The language of Goethe's poetry between 1779 and 1786 is melodious and natural, clear and impressive. The style of the first sketch (A) of the drama is exquisite, but Goethe nevertheless took great pains to improve the text in each subsequent revision, especially in C, and again in D.

The chief characteristics of Goethe's own poetic language as it appears in the final revision are the following:

(a) *It is uniformly exalted and idealised; all the dramatis personae speak the same elevated language, and the individual*

peculiarities of the speakers disappear in the general refined way of conversing. In idealising the language of the drama in this manner Goethe shows himself influenced at once by the ancient Greek tragedians and by the classical French Renaissance drama.

(b) It is *free from all colloquial, dialectic or Old German words and phrases* which abound in *Witz von Verlichingen* and frequently occur in certain portions of *Edmont* and *Faust*. Great changes and improvements were made in this respect in the re-modelling of the drama (from A to D). The naturalistic *Sprache* of his youth becomes *stilvoll*. See Appendix I.

(c) *The frequent use of certain favourite words*, especially of certain adjectives, is characteristic of Goethe's poetic style of this period. Such words are (see the Index to the notes): *gelassen—still—sanft—hold—rein—schön—edel—fromm—freundlich—schwer—ewig* (for other adjectives such as *ehern—göttergleich—golden*, etc. see under *Greek influences*); *bereiten* and *zubereiten*; *Seele*, and the many periphrastic terms with *Seele* e.g. *eine stille Seele* (2073), *du große Seele* (1076), *meine Seele* (1526) etc.

(d) *The peculiar use of certain words and phrases* such as *den Weg treten* (561, 691)—*den Tod denken* (601; cp. 1765: *Kinder und Enkel denken*, and 2117)—*den Tod finnen* (1816)—*die Lieder herzen* (1762)—*die Lippe tönt ein Lied* (1821)—*das nackte Schwert* (1999)—*das innre Herz* (947)—*geruhig* (729)—*siegbekrönt* (575)—*stiefgeworden* (1035)—*überblieben* (2070)—*umgetrieben* (1265)—*erdringen* (1748)—*hinterhalten* (1403)—*es auf etwas richten* (711) and others.

Goethe's language and style in *Phigeneie* is *very strongly influenced throughout by the Greek and Latin Classics*, especially by the diction of Homer and the great Greek tragedians. Goethe was very familiar with them and has often purposely imitated the language and style of their poetry. His diction in *Phigeneie* abounds in turns which are either direct imitations of the ancients or new words and phrases conceived in the style of the Classics. Particulars are given in the notes. The following may be mentioned here:

Words and phrases: Mitgeborne (21), Enomaus' Erzeugte (339), Binf (710), Künste (1870), göttergleich (45), gottgegeben (99), ehern, (86), golden (474), heilig (34), unwillig (636, 1243), fernabdonnernd (1361), schlagen (2036), ein Gott (744, 750, 909), liebes Herz (869, 923), das teure Haupt (1303), du nährst ein verwünschtes Haupt (269), die Erde nährt Heldensöhne (2043), sie bringt...Söhne (340; 404), Troja liegt (845), von Trojas umgewandten Mauern (47), die hohe Stadt (858), Verehrung...bändigt den Wusen (194; 988), des Vaterlandes Tag (wieder) sehen (866), Ahnen, deren du dich rühmst (2059), mit sanften Pfeilen (1313), unwillig (636) and many others.

Syntax: Begier der Rache (375), Ähnlichkeit des Vaters (2092), ich der Erste (889), des Vaters Kraft (831), des Königs...Haupt (2016), hendiadys (81), nachbarlich geboren (887), gastfreundlich verbunden (985—6), wenn Entschuldigung des Mordes wäre (906—7), Er wähnet Hippodamien die Mörderin (346; 1073) and many other cases.

Two other elements by which Goethe's language in Iphigenie was influenced, although in a much less degree, are:

a. *The influence of the language of the Bible.* It is not very great in this drama, but it is noticeable as it is in all writings of Goethe. See ll. 689, 713, 1467, 1817 (?) and the notes.

b. *The influence of Wieland's Alceste.* It is a remarkable fact that the same Goethe who in earlier days ridiculed Wieland's Alceste in his farce Götter, Helden und Wieland soon afterwards fell under the influence of the graceful style of Wieland's Singspiele. This is clear from a comparison of the earlier Iphigenie with Wieland's Alceste.

Some other noteworthy peculiarities of style in Iphigenie are the following:

a. *Stichomythia.* See the chapter on metre § 9.

b. *Similar or identical beginning of consecutive phrases,* which is still more frequent in Laßo and Die natürliche Tochter. Cp. ll. 426—7; 430; 976 and 978; 1089—90; 1266—67, 1518—19; etc.

c. *Abundance of aphoristic passages.* From a purely dramatic point of view it may be urged that Goethe has inserted

too many of these sentences, fine as they are. Such passages are for instance ll. 115, 147, 213—4, 286—7, 716, 1485 sqq., 1633, 1645 sqq., 1654 sqq., and many others. A certain number of them have become familiar quotations in Germany, e.g. 76, 115, 144, 307, 450—51, 665, 717.

d. *Plays upon words* occur in ll. 75—76, 224—5, 709, 998—999, 1463, 1545, 1988.

e. *Personifications of abstract ideas*, partly in imitation of the ancients, are numerous. Sometimes they are only briefly indicated, only a few are more developed: Erfüllung (1094), Zweifel and Reue (1061), Ungewißheit (1001—2), Sieg (131), Gram (16), Trauer (457), Haß (1714—16), Überredung (474), Glück (1550), Gefahr (1579), Furcht and Gefahr (1638), Not (1681, 1707), Tod (1847), Wind (1558).

f. *Similes and metaphors*. There are very many similes, more or less fully developed, in our drama, and also a number of metaphors. The following are the more fully developed similes: ll. 1100 sq., 1132 sqq., 1343 sqq., 1506 sqq., 1979 sqq. The following similes are but briefly indicated: ll. 81, 108, 648, 1235, 1408, 1520, 1620, 1635, 1880, 1900, 1983, 2109, 2124 sqq. For metaphors see ll. 615, 1384—5, 1820, 1880, 1900 and others.

g. *Periphrastic terms* in order to bring about variety of expression or to elevate and beautify the diction, e.g. der Hoffnung froher Blick = Hoffnung (822); der Hülfe segensreiche Hand = Hülfe (841); der große Donnerer = Zeus (321); der größte Vater = Zeus (1095); der Rettung schönes Siegel = das Götterbild (1688); das kluge Wort, euphemistic for die Lüge (1569); das Land der Hoffnung = die Welt (997); des Vaterlandes Tag = die Heimat (866).

Especially numerous are the periphrases for the infernal regions and the Furies. The former are called das dunkle Reich (1234), jenes Schattenreich (597), jenes Trauerland (593), das Ufer Lethes (113), die ew'ge Nacht (589), die ew'gen Nebel (1263), die schwarze Nacht (599), nächtliche Tiefen (1740), das klanglos dumpfe Höhlenreich der Nacht (1005), Orkus (636), Tartarus (325, 1360), Avernus (980), Hölle (1143, 1165).

Die Furien are called by this name ll. 757, 837, 855, 1244 etc. Other appellations for them are Erinyen (1149), Eumeniden (1359), Rachegeister (564), Rachegöttinnen (1169), Schreckensgötter (1160), Höllengeister (629), Larven (588), die Zimmerwachen (1126), die Unterird'schen (581, 727), der Nacht uralte Töchter (1054); they are compared to losgelassne Hunde (584), and (um den Baum harrende) Wölfe (1132).

XII.

ARGUMENT.

The *aim of the whole action of the drama* is to bring about the return of Iphigenia (together with Orestes healed from his mental disorder) from the land of the Taurians to Greece for the purpose of removing the stain of guilt from her ancestral halls and of putting an end to the curse which has so long rested on her race.

Act I. Beginning of the antagonism between Iphigenia and Thoas. Her past history. A crisis in her life is approaching.

Acts II. and III. Recognition and healing of Orestes.

Acts IV. and V. Removal of obstacles in the way of Iphigenia's return home with Orestes.

The *scene of action* is laid in the sacred grove before the temple of Diana in the Tauric Chersonese.

The *time of action* of the whole drama is supposed to be confined to one single day.

ACT I.

[Iphigenia's position among the Taurians. Her past history. The king's suit refused. His order to renew the old sacrifices. Her repugnance.]

Scene 1. IPHIGENIA (*alone*). Her present position. Her longing for Greece and unwillingness to serve Diana and Thoas in the strange country where she feels she can never make her home. Her hope of release, allusion to her family, prayer to the goddess to enable her to return.

Scene 2. IPHIGENIA AND ARKAS. Arkas, devoted to Thoas and filled with deep veneration for Iphigenia, announces the arrival of the *victorious king*. He regrets to find the priestess so sad, and deprecates

that she cannot be happy among the Taurians to whom she has been a source of blessing. He earnestly urges her not to refuse the offer that Thoas is on the point of making her, hinting at the same time that a refusal might again harden the king's heart and bring upon her great sorrow.

Scene 3. IPHIGENIA AND THOAS. The king comes at once to the point. In a few words he explains why he wishes Iphigenia to become his queen. She first answers evasively, urging that he does not know who she is and how she came to him. Thoas insists, promises to allow her to return if an opportunity should present itself, and asks her to give him information about her family which she has so long withheld from him. She reluctantly relates to the king the terrible history of the race of Tantalus. Thoas nevertheless repeats his offer of marriage. Iphigenia then replies that her longing to return home is too strong to allow her to accept his offer. She also maintains that their union could never become a happy one. The disappointed king replies with increasing bitterness, and finally peremptorily announces his resolution to restore without further delay the old custom of sacrificing strangers to the goddess. Two men who have just been taken prisoner are to be sent to the temple, and Iphigenia is to prepare at once for the sacrifice.

Scene 4. IPHIGENIA (*alone*). In a fervent prayer to Diana the unhappy maiden entreats the goddess to protect her in this trouble as she has done hitherto and to keep her hands from the stain of blood. She refuses to believe that human sacrifices can be acceptable to the gods who love the human race, and she trusts that Diana will prevent those which are now threatened.

ACT II.

[Position of Orestes and Pylades. Contrast of the friends: Orestes gloomy and desirous of death, Pylades cheerful and full of hope. Their past life. Stratagem of Pylades. He informs Iphigenia of the murder of Agamemnon.]

Scene 1. ORESTES AND PYLADES. The two friends who have been sent to the sacred grove approach, bound, but unguarded. They are informed of their impending fate, which they contemplate with very different feelings. Orestes is gloomy and resigned, and in fact pleased that death will at last deliver him from the terrible company of the goddesses of Revenge. Pylades is still full of resource and

hopes to avert their death by interesting the priestess in their destiny. In an animated conversation they review their past life and youthful dreams of great deeds, the matricide of Orestes which he committed in obedience, as he thought, to a divine command, his persecution by the Furies and the encouraging oracle of Apollo. On the approach of Iphigenia, Pylades sends Orestes away in order to be at liberty to tell the priestess a fictitious story concerning himself and his unfortunate friend.

Scene 2. IPHIGENIA AND PYLADES. She recognises him at once as a Greek, avoids disclosing her own descent to him, and listens to the fictitious story by which he hopes to conceal the identity of his friend and himself and to influence her in favour of Orestes. He tells her that Orestes is his brother, who, having committed fratricide, is unable to rest, and whom Apollo has now sent to his sister's temple in the land of the Taurians with assurances of help. Iphigenia asks her countryman for news of Troy and of the Grecian leaders, and she learns to her horror that her beloved father on the very day of his triumphant return home was treacherously murdered by his wife and his cousin Aegisthus, her paramour. Pylades unsuspectingly adds that one great reason for Clytaemnestra's deed was an irrepressible wish for revenge which she had cherished against her husband ever since he consented to sacrifice their eldest daughter, Iphigenia, at Aulis. On hearing this, Iphigenia, overcome by her feelings, quickly leaves him in order not to betray herself. Pylades takes her emotion for sympathy with the house of Atreus and rejoices at the good omen.

ACT III.

[Orestes relates the murder of Clytaemnestra and its consequences for him. The brother and sister recognise each other. Healing of Orestes.]

Scene 1. IPHIGENIA AND ORESTES. Iphigenia addresses Orestes with special kindness, assures him of her own unwillingness to perform the sacrifice, and proceeds to question him on the subject of Agamemnon's murder and especially of the fate of Orestes and Electra. She is delighted to learn that they are both alive, while she receives with indifference the news that Clytaemnestra is dead. A question as to the manner of her death causes the unfortunate Orestes himself to tell the tale of how he came to kill his mother. Instead of censuring the deed severely, Iphigenia with deep sympathy asks what has become

of her unfortunate brother, thus forcing him to relate to her and thus once more to live through all the horrible scenes and emotions that have tormented him. His vivid description of his persecution by the Furies causes Iphigenia to utter the remark that one, who has himself killed his brother, is indeed able to sympathise with the unhappy Orestes. When he sees her deep sympathy he cannot bear any longer to conceal the truth from her, and he tells her that he himself is Orestes, that he welcomes death for himself, but wishes her to escape with Pylades in order to begin a new and happy life in Greece. He then retires for a while into the grove.

Iphigenia, at first quite overwhelmed by her feeling of unspeakable joy, prays to the gods to grant that this unexpected bliss may not again be snatched away from her.

When Orestes approaches her again she endeavours by a number of questions to prepare him for the revelation of her identity. But each of her questions only serves still further to excite him; when she tells him her name, he does not at first believe her, and when at last he realises the truth, a terrible outbreak of his mental disorder ensues, and he sees in the fact that his loving sister is the priestess destined to kill him, the last and most cruel doom of his house. Love and despair together agitate his mind. In his imagination he sees himself offered in sacrifice by his sister's hand. Exhausted by his emotion, he sinks to the ground in a swoon, and Iphigenia leaves him in order to seek the help of Pylades.

Scene 2. ORESTES (*alone*). He wakes from his swoon and imagines himself to be actually killed and in Hades. In his mind's eye he beholds a procession of his ancestors now reconciled and peacefully walking side by side. He is overjoyed to witness their mutual love, and wishes to join them, feeling sure of obtaining his mother's forgiveness. He only misses one venerated ancestor—Tantalus, the founder of his race.

Scene 3. ORESTES, IPHIGENIA AND PYLADES. Meanwhile his sister and his friend have gently approached him. He at first believes that they too have died and come down to the peaceful lower regions, but a fervent prayer of Iphigenia to Apollo and Diana asking them to restore her brother, and the energetic words of the brave and hopeful Pylades at last produce the desired effect. In the arms of his sister and his friend Orestes rouses himself from his dream and is healed. He joyfully thanks the gods that henceforth the curse is taken from him, and he declares his readiness to enjoy life again and to seek to

accomplish great deeds. The practical Pylades urges him and Iphigenia to attend first to the needs of the present moment. They all leave to agree upon a scheme devised by the wily Pylades for their escape from the land of the Taurians.

ACT IV.

[Inward struggle of Iphigenia, who is alternately influenced by Arkas and by Pylades. Her growing anguish and her fear of losing her ideal of the gods.]

Scene 1. IPHIGENIA (*alone*). She praises the collectedness and presence of mind of Pylades, who has carefully instructed her what to say if the king should insist on the immediate execution of the sacrifice. But on further reflexion she begins to feel much afraid of the lie which she thinks her situation obliges her to tell.

Scene 2. IPHIGENIA AND ARKAS. Iphigenia, in conformity with the advice of Pylades, informs Arkas, who is sent by the king to urge her to proceed with the sacrifice, that it cannot be executed at once because one of the prisoners who had murdered a near relative had in an outbreak of madness in the temple itself desecrated the holy image. She pretends that she must take it in a solemn procession to the sea-shore to consecrate it anew by secret ablutions in the sea. Arkas insists that the king should first be informed, and Iphigenia at last consents. Before leaving her Arkas endeavours once more to prevail upon her to accept the king's offer of marriage. In this case all would be right at once, the Taurian people not being anxious to see the old cruel sacrifices restored. Iphigenia remains firm in her refusal, but is nevertheless deeply impressed by his appeal.

Scene 3. IPHIGENIA (*alone*). Reflecting on his words Iphigenia realises how selfish her thoughts have been so far, and that the king and his Scythians have a special claim to a fair treatment at her hands, and that she must not make light of her duties towards them.

Scene 4. IPHIGENIA AND PYLADES. Pylades is the bringer of good news. Orestes is healed and full of vigour, the ship is found, a favourable breeze has sprung up, all is ready for a speedy departure, and he has come to fetch her and the image. Iphigenia confesses that she has authorised Arkas first to obtain the king's consent to the proposed procession to the shore. Pylades regrets that she has yielded to the objections of Arkas, and impresses upon her the necessity of remaining firm whatever the king's reply may be. After a long discussion with *him*, in which Iphigenia emphatically declares her great repugnance to

resorting to treachery, she at last seems ready to resign herself and to yield to the pressure of circumstances.

Scene 5. IPHIGENIA (*alone*). Iphigenia's anguish is increasing. She has a horror of the lie she is to tell and yet she does not see how she can succeed without it. She had hoped that the old curse resting on her race would at last die away, and now it seems as if she too is to be a victim to it. For a moment the whole world appears dark to her, and in this frame of mind she remembers her old nurse's 'Song of the Parcae,' a melancholy and monotonous strain on the Injustice, Envy, Cruelty and Unforgiveness of the Olympian deities. She hums the old nearly forgotten tune, struggling all the time to preserve within her soul her former conception of the gods as wise and benevolent rulers of the human race.

ACT V.

[The Scythians suspect the Greeks of some treacherous design and take precautions accordingly. Iphigenia makes a voluntary confession to the king who forgives her. The oracle is at last explained. The Greeks take their leave with promises of friendship.]

Scene 1. THOAS AND ARKAS. Arkas informs the king of his suspicions. Thoas sends for Iphigenia at once and bids Arkas search the coast carefully and arrest all strangers.

Scene 2. THOAS (*alone*). expresses his deep indignation at the suspected treachery of the priestess.

Scene 3. IPHIGENIA AND THOAS. Iphigenia appears before the king and first makes a feeble attempt to play the part which Pylades has devised for her. She refuses to obey the king's command as being contrary to all the best impulses of her heart, and vainly endeavours to induce the king who grows more and more suspicious to desist from his purpose. When he asks who the strangers really are, whose cause she is pleading so eagerly, she hesitates and then says in a faltering voice that she believes them to be Greeks. When the king, who does not suspect the real nature of her inward struggles, hints that she takes an interest in them because she sees a chance of returning home with them, Iphigenia cannot bear that he should think her selfish and ungrateful and resolves to tell him the real truth. After discussing what constitutes true courage in a man and what in a woman, and after a confident appeal to the gods she makes a full confession and throws herself entirely on the king's generosity. Thoas is apparently on the point of forgiving when Orestes rushes in.

Scene 4. IPHIGENIA, THOAS AND ORESTES. Orestes entering with his sword drawn informs Iphigenia that his men are being attacked and that she must come at once. Iphigenia requests him to sheath his sword and to speak to the king to whom she has confessed all. Without uttering a word of reproach to her Orestes obeys.

Scene 5. IPHIGENIA, THOAS, ORESTES, PYLADES, ARKAS. Pylades hurries on the stage urging Orestes and Iphigenia to flee at once as the handful of Greeks are very hard pressed. He notices the king and greets him respectfully. Arkas announces that the Greeks will soon be overpowered and their ship be taken and burnt. Thoas at once commands his men to stop while he speaks to Orestes. Orestes accepts the truce. Pylades and Arkas leave to convey these orders.

Scene 6. IPHIGENIA, ORESTES AND THOAS. The king first requires Orestes to prove his identity. In reply he shows Agamemnon's own sword and challenges the best of the Scythians to single combat in order thus to decide not only the fate of himself and his friends but that of all strangers coming to Taurica. The princely bearing of Orestes convinces Thoas that he is in truth Agamemnon's son, and he declares himself ready to accept the challenge. But here Iphigenia interposes, imploring them to think of her and of her fate. She gives several additional proofs that Orestes is really her brother. Thoas is fully satisfied, and is ready now to forgive her and to allow her to return in accordance with his former promise, but there is one apparently insurmountable obstacle. He does not see how he can permit the Greeks to carry off from his shores the sacred image of Diana. Here Orestes by a happy inspiration observes that it is not necessary to rob the Taurians of the image, and explains the true sense of the oracle to the satisfaction of everybody. The last obstacle being thus happily removed, Thoas briefly tells the Greeks to depart. But Iphigenia feels that she cannot part from him and his people without some assurance that no ill-will against her and her brother rankles in his heart. She cordially promises that she will be always ready to shew hospitality to Thoas and his people, and assures him in eloquent words how dear he and his subjects have become to her. Thus the king's anger at last passes away and he cordially bids them farewell.

Iphigenie auf Tauris.

Ein Schauspiel.

Personen.

Iphigenie.

Thoas, König der Laurier.

Orest.

Phylades.

Arkas.

Schauplatz: Hain vor Dianens Tempel.

Erster Aufzug.

Erster Auftritt.

Iphigenie.

Heraus in eure Schatten, rege Wipfel
Des alten, heil'gen, dichtbelaubten Haines,
Wie in der Göttin stilles Heiligtum,
Tret' ich noch jetzt mit schauerndem Gefühl,
Als wenn ich sie zum erstenmal beträte, 5
Und es gewöhnt sich nicht mein Geist hierher.
So manches Jahr bewahrt mich hier verborgen
Ein hoher Wille, dem ich mich ergebe;
Doch immer bin ich, wie im ersten, fremd.
Denn ach! mich trennt das Meer von den Geliebten, 10
Und an dem Ufer steh' ich lange Tage,
Das Land der Griechen mit der Seele suchend;
Und gegen meine Seufzer bringt die Welle
Nur dumpfe Töne brausend mir herüber.
Weh dem, der fern von Eltern und Geschwistern 15
Ein einsam Leben führt! Ihm zehrt der Gram
Das nächste Glück vor seinen Lippen weg;
Ihm schwärmen abwärts immer die Gedanken
Nach seines Vaters Hallen, wo die Sonne

Zuerst den Himmel vor ihm aufschloß, wo 20
 Sich Mitgeborne spielend fest und fester
 Mit sanften Banden an einander knüpften.
 Ich rechte mit den Göttern nicht; allein
 Der Frauen Zustand ist beklagenswert. *deplorabile*
 Zu Haus und in dem Kriege herrscht der Mann, 25
 Und in der Fremde weiß er sich zu helfen.
 Ihn freuet der Besitz; ihn krönt der Sieg;
 Ein ehrenvoller Tod ist ihm bereitet.
 Wie eng-gebunden ist des Weibes Glück!
 Schon einem rauhen Gatten zu gehorchen, 30
 Ist Pflicht und Trost; wie elend, wenn sie gar
 Ein feindlich Schicksal in die Ferne treibt.
 So hält mich Thoas hier, ein edler Mann,
 In ernsten, heil'gen Sklavenbanden fest.
 O wie beschämt gesteh' ich, daß ich dir 35
 Mit stillem Widerwillen diene, Göttin,
 Dir meiner Retterin! Mein Leben sollte
 Zu freiem Dienste dir gewidmet sein.
 Auch hab' ich stets auf dich gehofft und hoffe
 Noch jetzt auf dich, Diana, die du mich, 40
 Des größten Königes verstosne Tochter,
 In deinen heil'gen, sanften Arm genommen
 Ja, Tochter Zeus', wenn du den hohen Mann,
 Den du, die Tochter fordernd, ängstigtest,
 Wenn du den göttergleichen Agamemnon, 45
 Der dir sein Liebstes zum Altare brachte,
 Von Trojas umgewandten Mauern rühmlich
 Nach seinem Vaterland zurück begleitet,
 Die Gattin ihm, Electren und den Sohn,
 Die schönen Schätze, wohl erhalten hast: 50.

IRONY 50.

So gieb auch mich den Meinen endlich wieder,
Und rette mich, die du vom Tod errettet,
 Auch von dem Leben hier, dem zweiten Tode.

Zweiter Auftritt.

Iphigenie. Arkas.

Arkas.

Der König sendet mich hierher und beut
 Der Priesterin Dianens Gruß und Heil.
 Dies ist der Tag, da Tauris seiner Göttin
 Für wunderbare, neue Siege dankt.
Ich eile vor dem König und dem Heer,
Zu melden, daß er kommt und daß es naht.

55

Iphigenie.

Wir sind bereit, sie würdig zu empfangen.
 Und unsre Göttin sieht willkommenem Opfer
 Von Thoas' Hand mit Gnadenblick entgegen.

60

Arkas.

O fand' ich auch den Blick der Priesterin,
 Der werten, vielgeehrten, deinen Blick,
 O heil'ge Jungfrau, heller, leuchtender,
 Uns allen gutes Zeichen! Noch bedeckt
 Der ~~Glanz~~ Geheimnisvoll dein Innerstes;
 Vergebens harren wir schon Jahre lang
 Auf ein vertraulich Wort aus deiner Brust.
 So lang' ich dich an dieser Stätte kenne,
 Ist dies der Blick, vor dem ich immer schaudre;

65

Arkas!
 mission
 70

Und wie mit Eisenbanden bleibt die Seele
Ins Innerste des Busens dir geschmiedet.

Iphigenie.

Wie's der Vertriebenen, der Verwaisten ziemt.

Arkas.

Scheinst du dir hier vertrieben und verwaist? 75

Iphigenie.

Kann uns zum Vaterland die Fremde werden?

Arkas.

Und dir ist fremd das Vaterland geworden.

Iphigenie.

Das ist's, warum mein blutend Herz nicht heilt.
In erster Jugend, da sich kaum die Seele
An Vater, Mutter und Geschwister band, 80
Die neuen Schößlinge, gefellt und lieblich,
Bom Fuß der alten Stämme himmelwärts
Zu bringen strebten, leider faste da
Ein fremder Fluch mich an und trennte mich
Von den Geliebten, riß das schöne Band 85
Mit ehrner Faust entzwei. Sie war dahin,
Der Jugend beste Freude, das Gebeißn
Der ersten Jahre. Selbst gerettet, war
Ich nur ein Schatten mir, und frische Luft
Des Lebens blüht in mir nicht wieder auf.

Arkas.

Wenn du dich so unglücklich nennen willst,
So darf ich dich auch wohl undankbar nennen.

Iphigenie. *ganz in der That*

Dank habt ihr stets.

Arkas.

Doch nicht den reinen Dank,
 Um dessentwillen man die Wohlthat thut;
 Den frohen Blick, der ein zufriednes Leben 95
 Und ein geneigtes Herz dem Wirte zeigt.
 Als dich ein tief geheimnisvolles Schicksal
 Vor so viel Jahren diesem Tempel brachte,
 Kam Thoas dir, als einer Gottgegebenen,
 Mit Ehrfurcht und mit Neigung zu begegnen, 100
 Und dieses Ufer ward dir hold und freundlich,
 Das jedem Fremden sonst voll Grausens war,
 Weil niemand unser Reich vor dir betrat,
 Der an Dianens heil'gen Stufen nicht,
 Nach altem Brauch, ein blutig Opfer, fiel. 105

Iphigenie.

Frei atmen macht das Leben nicht allein.
 Welch Leben ist's, das an der heil'gen Stätte,
 Gleich einem Schatten um sein eigen Grab,
 Ich nur vertrauern muß? Und nenn' ich das 110
 Ein fröhlich selbstbewußtes Leben, wenn
 Uns jeder Tag, vergebens hingeträumt,
 Zu jenen grauen Tagen vorbereitet,
 Die an dem Ufer Lethes, selbstvergeßend,
 Die Trauerschar der Abgeschiednen feiert?
 Ein unnütz Leben ist ein früher Tod; 115
 Dies Frauenschicksal ist vor allen meins.

Arkas.

Den edeln Stolz, daß du dir selbst nicht gnügest,
 Verzeih' ich dir, so sehr ich dich bedaure;

Er raubet den Genuß des Lebens dir.

Du hast hier nichts gethan seit deiner Ankunft? 120

Wer hat des Königs trüben Sinn erheitert?

Wer hat den alten grausamen Gebrauch

Daß am Altar Dianens jeder Fremde

Sein Leben blutend läßt, von Jahr zu Jahr

Mit sanfter Überredung aufgehalten 125

Und die Gefangnen vom gewissen Tod

Ins Vaterland so oft zurückgeschickt?

Hat nicht Diane, statt erzürnt zu sein,

Daß sie der blut'gen alten Opfer mangelt,

Dein sanft Gebet in reichem Maß erhört? 130

Umschwebt mit frohem Fluge nicht der Sieg

Das Heer? und eilt er nicht sogar voraus?

Und fühlt nicht jeglicher ein besser Loß,

Seitdem der König, der uns weiß und tapfer

So lang geführt, nun sich auch der Milde 135

In deiner Gegenwart erfreut und uns

Des schweigenden Gehorsams Pflicht erleichtert?

Das nennst du unnütz, wenn von deinem Wesen

Auf Tausende herab ein Balsam träufelt?

Wenn du dem Volke, dem ein Gott dich brachte, 140

Des neuen Glückes ew'ge Quelle wirfst

Und an dem unwirthbaren Todesufer

Dem Fremden Heil und Rückkehr zubereitest?

Iphigenie.

Das Wenige verschwindet leicht dem Blick,

Der vorwärts sieht, wie viel noch übrig bleibt. 145

Arkas.

Doch lobst du den, der, was er thut, nicht schätzt?

Iphigenie.

Man tabelt den, der seine Thaten wägt.

Arkas.

Auch den, der wahren Wert zu stolz nicht achtet,
Wie den, der falschen Wert zu eitel hebt. —
Glaub' mir und hör' auf eines Mannes Wort, 150
Der treu und rethlich dir ergeben ist:
Wenn heut der König mit dir redet, so
Erleichter' ihm, was er dir zu sagen denkt.

Iphigenie.

Du ängstest mich mit jedem guten Worte;
Oft wick ich seinem Antrag mühsam aus. 155

Arkas.

Bedenke, was du thust und was dir nützt.
Seitdem der König seinen Sohn verloren,
Vertraut er wenigen der Seinen mehr,
Und diesen wenigen nicht mehr wie sonst. 160
Mißgünstig sieht er jedes Edeln Sohn
Als seines Reiches Folger an; er fürchtet
Ein einsam hülflos Alter, ja vielleicht
Bewegnen Aufstand und frühzeit'gen Tod.
Der Scythe setzt ins Reden keinen Vorzug,
Am wenigsten der König. Er, der nur 165
Gewohnt ist zu befehlen und zu thun,
Kennt nicht die Kunst, von weitem ein Gespräch
Nach seiner Absicht langsam fein zu lenken.
Erschwer's ihm nicht durch ein rückhaltend Weigern,
Durch ein vorsätzlich Mißverstehen. Geh 170
Gefällig ihm den halben Weg entgegen.

Iphigenie.

Soll ich beschleunigen, was mich bedroht?

Arkas.

Willst du sein Werben eine Drohung nennen?

Iphigenie.

Es ist die schrecklichste von allen mir.

Arkas.

Gieb ihm für seine Neigung nur Vertraun.

175

Iphigenie.

Wenn er von Furcht erst meine Seele löst.

Arkas.

Warum verschweigst du deine Herkunft ihm?

Iphigenie.

Weil einer Priesterin Geheimnis ziemt.

Arkas.

Dem König sollte nichts Geheimnis sein;
Und ob er's gleich nicht fordert, fühlt er's doch
Und fühlt es tief in seiner großen Seele,
Daß du sorgfältig dich vor ihm verwahrst.

180

Iphigenie.

Nährt er Verbruß und Unmut gegen mich?

Arkas.

So scheint es fast. Zwar schweigt er auch von dir;
Doch haben hingeworfne Worte mich
Belehrt, daß seine Seele fest den Wunsch
Ergriffen hat, dich zu besitzen. Laß,

185

O überlaß ihn nicht sich selbst! damit
 In seinem Busen nicht der Unmut reife
 Und dir Entsetzen bringe, du zu spät
 An meinen treuen Rat mit Reue denkest.

190

Iphigenie.

Wie? Sinnt der König, was kein edler Mann,
 Der seinen Namen liebt und dem Verehrung
 Der Himmlischen den Busen bändiget,
 Je denken sollte? Sinnt er, vom Altar
 Mich in sein Bette mit Gewalt zu ziehn?
 So ruf' ich alle Götter und vor allen
 Dianen, die entschlossene Göttin, an,
 Die ihren Schutz der Priesterin gewiß
 Und Jungfrau einer Jungfrau gern gewährt.

195

200

Arkas.

Sei ruhig! Ein gewaltiam neues Blut
 Treibt nicht den König, solche Jünglingsthat
 Verwegen auszuüben. Wie er sinnt,
 Befürcht' ich andern harten Schluß von ihm,
 Den unaufhaltbar er vollenden wird:
 Denn seine Seel' ist fest und unbeweglich.
 Drum bitt' ich dich, vertrau ihm, sei ihm dankbar,
 Wenn du ihm weiter nichts gewähren kannst.

205

Thres

Iphigenie.

O sage, was dir weiter noch bekannt ist.

Arkas.

Erfahr's von ihm. Ich seh' den König kommen;
 Du ehrst ihn, und dich heißt dein eigen Herz,
 Ihm freundlich und vertraulich zu begegnen.

210

Den letzten, besten, von der Seite riß.
 So lang' die Rache meinen Geist besaß,
 Empfiand ich nicht die Ode meiner Wohnung;
 235
 Doch jetzt, da ich befriedigt wiederkehre,
 Ihr Reich zerstört, mein Sohn gerochen ist,
 Bleibt mir zu Hause nichts, das mich ergötze.
 Der fröhliche Gehorsam, den ich sonst
 Aus einem jeden Auge blicken sah,
 240
 Ist nun von Sorg' und Unmut still gedämpft.
 Ein jeder sinnt, was künftig werden wird,
 Und folgt dem Kinderlosen, weil er muß.
 Nun komm' ich heut in diesen Tempel, den
 Ich oft betrat, um Sieg zu bitten und
 245
 Für Sieg zu danken. Einen alten Wunsch
 Trag' ich im Busen, der auch dir nicht fremd,
 Noch unerwartet ist: ich hoffe, dich,
 Zum Segen meines Volks und mir zum Segen,
 Als Braut in meine Wohnung einzuführen.
 250

Iphigenie.

Der Unbekannten bieteſt du zu viel,
 O König, an. Es steht die Flüchtige
 Besäumt vor dir, die nichts an diesem Ufer
 Als Schutz und Ruhe sucht, die du ihr gahst.

Thoas.

Daß du in das Geheimnis deiner Ankunft
 255
 Vor mir wie vor dem Letzten stets dich hüllest,
 Wär' unter keinem Volke recht und gut.
 Dies Ufer schreckt die Fremden: das Gesetz
Gebietet's und die Not. Allein von dir,
 260
 Die jedes frommen Rechts genießt, ein wohl

Von uns empfangner Gast, nach eignem Sinn
 Und Willen ihres Tages sich erfreut,
 Von dir hofft' ich Vertrauen, das der Wirt
 Für seine Treue wohl erwarten darf.

Iphigenie.

Verborg ich meiner Eltern Namen und 265
 Mein Haus, o König, war's Verlegenheit,
 Nicht Mißtraun. Denn vielleicht, ach, wüßtest du,
 Wer vor dir steht, und welch verwünschtes Haupt
 Du nährst und schüttest, ein Entsetzen faßte
 Dein großes Herz mit seltnem Schauer an, 270
 Und statt die Seite deines Thrones mir
 Zu bieten, triebest du mich vor der Zeit
 Aus deinem Reiche; stießest mich vielleicht,
 Eh' zu den Meinen frohe Rückkehr mir
 Und meiner Wandrung Ende zugebacht ist, 275
 Dem Elend zu, das jeden Schweifenden,
 Von seinem Haus Vertriebnen überall
 Mit kalter, fremder Schreckenshand erwartet.

Thoas.

Was auch der Rat der Götter mit dir sei,
 Und was sie deinem Haus und dir gedenken, 280
 So fehlt es doch, seitdem du bei uns wohnst
 Und eines frommen Gastes Recht genießest,
 An Segen nicht, der mir von oben kommt.
 Ich möchte schwer zu überreden sein,
 Daß ich an dir ein schuldvoll Haupt beschütze. 285

Iphigenie.

Dir bringt die Wohlthat Segen, nicht der Gast.

Thoas.

Was man Verruchten thut, wird nicht gesegnet.
Drum endige dein Schweigen und dein Weigern;
Es fordert dies kein ungerechter Mann.
Die Göttin übergab dich meinen Händen; 290
Wie du ihr heilig warst, so warst du's mir.
Auch sei ihr Wink noch künftig mein Gesetz:
Wenn du nach Hause Rückkehr hoffen kannst,
So sprich' ich dich von aller Forderung los.
Doch ist der Weg auf ewig dir versperrt, 295
Und ist dein Stamm vertrieben oder durch
Ein ungeheures Unheil ausgelöscht,
So bist du mein durch mehr als ein Gesetz.
Sprich offen! und du weißt, ich halte Wort.

Iphigenie.

Vom alten Bande löset ungern sich 300
Die Zunge los, ein langverschwiegenes
Geheimnis endlich zu entdecken. Denn,
Einmal vertraut, verläßt es ohne Rückkehr
Des tiefen Herzens sichere Wohnung, schadet,
Wie es die Götter wollen, oder nützt. 305
Bernimm! Ich bin aus Tantalus' Geschlecht.

Thoas.

Du sprichst ein großes Wort gelassen aus.
Kennst du den deinen Ahnherrn, den die Welt
Als einen ehemals Hochbegnadigten
Der Götter kennt? Ist's jener Tantalus, 310
Den Jupiter zu Rat und Tafel zog,
An dessen alterfahren, vielen Sinn

Verknüpfenden Gesprächen Götter selbst,
Wie an Orakelsprüchen, sich ergözen?

Iphigenie.

Er ist es; aber Götter sollten nicht 315

Mit Menschen wie mit ihresgleichen wandeln;

Das sterbliche Geschlecht ist viel zu schwach,

In ungewohnter Höhe nicht zu schwindeln.

Uebel war er nicht und kein Verräter;

Allein zum Knecht zu groß, und zum Gefellen 320

Des großen Donners nur ein Mensch. So war

Auch sein Vergehen menschlich; ihr Gericht

War streng, und Dichter singen: Übermut

Und Untreu' stürzten ihn von Jovis Tisch

Zur Schmach des alten Tartarus hinab. 325

Ach, und sein ganz Geschlecht trug ihren Haß!

Thoas.

Trug es die Schuld des Ahnherrn oder eigne?

Iphigenie.

Zwar die gewalt'ge Brust und der Titanen

Kraftvolles Mark war seiner Söhn' und Enkel

Gewisses Erbteil; doch es schmiedete 330

Der Gott um ihre Stirn ein ehern Band:

Rat, Mäßigung und Weisheit und Geduld

Verborg er ihrem scheuen, düstern Blick;

Zur Wut ward ihnen jegliche Begier,

Und grenzenlos drang ihre Wut umher. 335

Schon Pelops, der Gewaltig-wollende,

Des Tantalus geliebter Sohn, erwarb

Sich durch Verrat und Mord das schönste Weib,
Enomaus' Erzeugte, Hippodamien.

wisse ihr mörder

Sie bringt den Wünschen des Gemahls zwei Söhne, 340
Thyest und Atreus. Reibisch sehen sie
 Des Vaters Liebe zu dem ersten Sohn,
 Aus einem andern Bette wachsend, an.
 Der Haß verbindet sie, und heimlich wagt
 Das Paar im Brudermord die erste That. 345
 Der Vater wähnet Hippodamien
 Die Mörderin, und grimmig fordert er
 Von ihr den Sohn zurück, und sie entleibt
 Sich selbst —

Thoas.

Du schweigst? Fahre fort zu reden!
 Laß dein Vertrauen dich nicht gereuen! Sprich! 350

Iphigenie.

Wohl dem, der seiner Väter gern gedenkt,
 Der froh von ihren Thaten, ihrer Größe
 Den Hörer unterhält und, still sich freuend,
 Ans Ende dieser schönen Reihe sich
 Geschlossen sieht! Denn es erzeugt nicht gleich 355
 Ein Haus den Halbgott noch das Ungeheuer; *and as for that*
 Erst eine Reihe Böser, ^{herren} oder Guter
 Bringt endlich das Entsetzen, bringt die Freude *2 brothers*
 Der Welt hervor. — Nach ihres Vaters Tode *rule city*
 Gebieten Atreus und Thyest der Stadt, 360
 Gemeinsam herrschend. Lange konnte nicht
 Die Eintracht dauern. Bald entfehrt Thyest
 Des Bruders Bette. Rächend treibt Atreus
 Ihn aus dem Reiche. Tückisch hatte schon
 Thyest, auf schwere Thaten sinnend, lange 365

a. l. r.

Thyest steals brothers 2

Dem Bruder einen Sohn ^{elien} entwandt und heimlich
 Ihn als den seinen schmeichelnd auferzogen.
 Dem füllet er die Brust mit Wut und Rache
 Und sendet ihn zur Königsstadt, daß er
 Im Oheim seinen eignen Vater morde.
 Des Jünglings ^{Design} Vorfaß wird entdeckt; der König ^{Thyest send.} 370
 Straft grausam den gesandten Mörder, wähnend ^{by so mure}
 Er töte seines Bruders Sohn. Zu spät ^{Atreus who is}
 Erfährt er, wer vor seinen truncknen Augen ^{really his vor}
 Gemartert stirbt; und die Begier der Rache ^{Atreus} 375
 Aus seiner Brust zu ^{kill} tilgen, sinnt er still
 Auf unerhörte That. Er scheint gelassen, ^{discovered.}
 Gleichgültig und versöhnt und loßt den Bruder ^{Atreus kills}
 Mit seinen beiden Söhnen in das Reich ^{boy who is}
 Zurück, ergreift die Knaben, schlachtet sie, ^{his own son.} 380
 Und setzt die ekle, schaudervolle Speise
 Dem Vater bei dem ersten Mahle vor. ^{As revenge Atreus}
 Und da Thyest an seinem Fleische sich ^{murders Thyest's}
 Gesättigt, eine Wehmut ihn ergreift, ^{2 boys & serves them}
 Er nach den Kindern fragt, den Tritt, die Stimme ^{to him} 385
 Der Knaben an des Saales Thüre schon
 Zu hören glaubt, wirft Atreus grinsend
 Ihm Haupt und Füße der Erschlagenen hin. —
 Du wendest schauernd dein Gesicht, o König!
 So wendete die Sonn' ihr Antlitz weg 390
 Und ihren Wagen aus dem ew'gen Gleise.
 Dies sind die Ahnherrn deiner Priesterin;
 Und viel unseliges Geschick der Männer, —
 Viel Thaten des verworrenen Sinnes deckt
 Die Nacht mit schweren Fittichen und läßt 395
 Uns nur in grauenvolle Dämmerung sehn.

Phoas.

Verbirg sie schweigend auch. Es sei genug
Der Greuel! Sage nun, durch welch ein Wunder
Von diesem wilden Stamme du entsprangst.

Iphigenie.

Des Atreus ältester Sohn war Agamemnon ; 400
Er ist mein Vater. Doch, ich darf es sagen,
In ihm hab' ich seit meiner ersten Zeit
Ein Muster des vollkommenen Manns gesehn.
Ihm brachte Klytämnestra mich, den Erstling
Der Liebe, dann Elekten. Ruhig herrschte 405
Der König, und es war dem Hause Tantals
Die lang' entbehrte Rast gewährt. Allein
Es mangelte dem Glück der Eltern noch
Ein Sohn, und kaum war dieser Wunsch erfüllt,
Daß zwischen beiden Schwestern nun Drest, 410
Der Liebling, wuchs, als neues Übel schon
Dem sichern Hause zubereitet war.
Der Ruf des Krieges ist zu euch gekommen,
Der, um den Raub der schönsten Frau zu rächen,
Die ganze Macht der Fürsten Griechenlands 415
Um Trojens Mauern lagerte. Ob sie
Die Stadt gewonnen, ihrer Rache Ziel
Erreicht, vernahm ich nicht. Mein Vater führte
Der Griechen Heer. In Nulls hatten sie
Auf günstigen Wind vergebens ; denn Diane, 420
Erzürnt auf ihren großen Führer, hielt
Die Ellenben zurück und forderte
Durch Kalchas' Mund des Königs älteste Tochter.
Sie lockten mit der Mutter mich ins Lager ;

Sie rissen mich vor den Altar und weiheten ^{caput.} 425
 Der Göttin dieses Haupt. — Sie war versöhnt;
 Sie wollte nicht mein Blut und hüllte rettend
 In eine Wolke mich; in diesem Tempel
 Erkennt' ich mich zuerst vom Tode wieder.
 Ich bin es selbst, bin Iphigenie, 430
 Des Atreus Enkel, Agamemnons Tochter,
 Der Göttin Eigentum, die mit dir spricht.

Thoas.

Mehr Vorzug und Vertrauen geb' ich nicht
 Der Königstochter als der Unbekannten.
 Ich wiederhole meinen ersten Antrag: 435
 Komm, folge mir und teile, was ich habe.

Iphigenie.

Wie darf ich solchen Schritt, o König, wagen?
 Hat nicht die Göttin, die mich rettete,
 Allein das Recht auf mein geweihtes Leben?
 Sie hat für mich den Schutzort ausgesucht, 440
 Und sie bewahrt mich einem Vater, den
 Sie durch den Schein genug gestraft, vielleicht
 Zur schönsten Freude seines Alters hier.
 Vielleicht ist mir die frohe Rückkehr nah;
 Und ich, auf ihren Weg nicht achtend, hätte 445
 Mich wider ihren Willen hier gefesselt?
 Ein Zeichen bat ich, wenn ich bleiben sollte.

Thoas.

Das Zeichen ist, daß du noch hier verweilst.
 Such' Ausflucht solcher Art nicht ängstlich auf.
 Man spricht vergebens viel, um zu versagen; 450
 Der andre hört von allem nur das Nein.

Iphigenie.

Nicht Worte sind es, die nur blenden sollen;
 Ich habe dir mein tiefstes Herz entdeckt.
 Und sagst du dir nicht selbst, wie ich dem Vater,
 Der Mutter, den Geschwistern mich entgegen 455
 Mit ängstlichen Gefühlen sehen muß?
 Daß in den alten Hallen, wo die Trauer
 Noch manchmal stille meinen Namen lispelt,
 Die Freude, wie um eine Neugeborne,
 Den schönsten Kranz von Säul' an Säulen schlinge. 460
 O, sendetest du mich auf Schiffen hin!
 Du gäbest mir und allen neues Leben.

Thoas.

So keh' zurück! Thu, was dein Herz dich heist,
 Und höre nicht die Stimme guten Rats
 Und der Vernunft! Sei ganz ein Weib und gieb 465
 Dich hin dem Triebe, der dich zügellos
 Ergreift und dahin oder dorthin reißt!
 Wenn ihnen eine Lust im Busen brennt,
 Hält vom Verräter sie kein heilig Band,
 Der sie dem Vater oder dem Gemahl 470
 Aus langbewährten, treuen Armen lockt;
 Und schweigt in ihrer Brust die rasche Glut,
 So bringt auf sie vergebens treu und mächtig
 Der Überredung goldne Zunge los.

Iphigenie.

Gedenk', o König, deines edeln Wortes!
 Willst du mein Zutraun so erwidern? Du 475
 Schienst vorbereitet, alles zu vernehmen.

Thoas.

Auß Ungehoffte war ich nicht bereitet;
Doch sollt' ich's auch erwarten: wußt' ich nicht,
Daß ich mit einem Weibe handeln ging? 480

Iphigenie.

Schilt nicht, o König, unser arm Geschlecht.
Nicht herrlich wie die euern, aber nicht
Unedel sind die Waffen eines Weibes.
Glaub' es, darin bin ich dir vorzuziehn,
Daß ich dein Glück mehr als du selber kenne. 485
Du wähest, unbekannt mit dir und mir,
Ein näher Band werb' uns zum Glück vereinen.
Voll guten Mutes, wie voll guten Willens,
Dringst du in mich, daß ich mich fügen soll;
Und hier dank' ich den Göttern, daß sie mir 490
Die Festigkeit gegeben, dieses Bündnis
Nicht einzugehen, das sie nicht gebilligt.

Thoas.

Es spricht kein Gott; es spricht dein eignes Herz.

Iphigenie.

Sie reden nur durch unser Herz zu uns.

Thoas.

Und hab' ich sie zu hören nicht das Recht? 495

Iphigenie.

Es überbraust der Sturm die zarte Stimme.

Thoas.

Die Priesterin vernimmt sie wohl allein?

Iphigenie.

Vor allen andern merke sie der Fürst.

Thoas.

Dein heilig Amt und dein geerbtes Recht
An Jovis Tisch bringt dich den Göttern näher 500
Als einen erdgebornen Wilden.

Iphigenie.

^{Alone} Büß' ich nun das Vertrauen, das du ^{So} erzwangst. ^{face}

Thoas.

Ich bin ein Mensch; und besser ist's, wir enden
So bleibe denn mein Wort: Sei Priesterin
Der Göttin, wie sie dich erkoren hat; 505
Doch mir verzeih' Diane, daß ich ihr
Bisher mit Unrecht und mit innerm ^{Widerwacht} Vorwurf
Die alten Opfer vorenthalten habe.
Kein Fremder nahest glücklich unserm Ufer;
Von alters her ist ihm der Tod gewiß. 510
Nur du hast mich mit einer Freundlichkeit,
In der ich bald der zarten Tochter Liebe,
Bald stille Neigung einer Braut zu sehn
Mich tief erfreute, wie mit Zauberbanden
Gefesselt, daß ich meiner Pflicht vergaß. 515
Du hattest mir die Sinnen eingewiegt, ^{und ich}
Das Murren meines Volks vernahm ich nicht;
Nun rufen sie die Schuld von meines Sohnes
Frühzeit'gem Tode lauter über mich.
Um deinetwillen halt' ich länger nicht 520
Die Menge, die das Opfer dringend fordert.

Iphigenie.

Um meinetwillen hab' ich's nie begehrt.
 Der mißverstehet die Himmlichen, der sie
 Blutgierig wähnt; er dachtet ihnen nur
 Die eignen grausamen Begierden an.
 Entzog die Göttin mich nicht selbst dem Priester?
 Ihr war mein Dienst willkommner als mein Tod.

525

Thoas.

Es ziemt sich nicht für uns, den heiligen
 Gebrauch mit leicht beweglicher Vernunft
 Nach unserm Sinn zu drehen und zu lenken.
 Thu deine Pflicht, ich werde meine thun.
 Zwei Fremde, die wir in des Ufers Höhlen
 Versteckt gefunden und die meinem Lande
 Nichts Gutes bringen, sind in meiner Hand.
 Mit diesen nehme deine Göttin wieder
 Ihr erstes, rechtes, lang' entbehrtes Opfer!
 Ich sende sie hierher; du weist den Dienst.

530

535

Vierter Auftritt.

Iphigenie (allein).

Du hast Wolken, gnädige Retterin,
 Einzuhüllen unschuldig Verfolgte,
 Und auf Winden dem ehrnen Geschick sie
 Aus den Armen über das Meer,
 Über der Erde weiteste Strecken,
 Und wohin es dir gut dünkt, zu tragen.
 Weise bist du und siehest das Künftige;
 Nicht vorüber ist dir das Vergangne,

540

545

Und dein Blick ruht über den Deinen,
Wie dein Licht, das Leben der Nächte,
Über der Erde ruhet und waltet.

O enthalte vom Blut meine Hände!

Nimmer bringt es Segen und Ruhe;

550

Und die Gestalt des zufällig Ermordeten

Wird auf des traurig-unwilligen Mörders

Böse Stunden lauern und schrecken.

Denn die Unsterblichen lieben der Menschen

Weit verbreitete gute Geschlechter,

555

Und sie fristen das mächtige Leben

Gerne dem Sterblichen, wollen ihm gerne

Ihres eigenen, ewigen Himmels

Mitgenießendes fröhliches Anschauen

Eine Weile gönnen und lassen.

560

Zweiter Aufzug.

Erster Auftritt.

Orest. Pylades.

Orest.

Es ist der Weg des Todes, den wir treten:
Mit jedem Schritt wird meine Seele stiller.
Als ich Apollen bat, das gräßliche
Geleit der Rachegeister von der Seite
Mir abzunehmen, schien er Hülfs' und Rettung 565
Im Tempel seiner vielgeliebten Schwester,
Die über Tauris herrscht, mit hoffnungsreichen,
Gewissen Götterworten zu versprechen;
Und nun erfüllet sich's, daß alle Noth
Mit meinem Leben völlig enden soll. 570
Wie leicht wird's mir, dem eine Götterhand
Das Herz zusammendrückt, den Sinn betäubt,
Dem schönen Licht der Sonne zu entfagen.
Und sollen Atreus' Enkel in der Schlacht
Ein siegbefröntes Ende nicht gewinnen, 575
Soll ich wie meine Ahnen, wie mein Vater,
Als Opfertier im Jammertode bluten:
So sei es! Besser hier vor dem Altar,

Als im verworfnen Winkel, wo die Rege
 Der nahverwandte Meuchelmörder stellt. 580
 Laßt mir so lange Ruh', ihr Unterird'schen,
 Die nach dem Blut ihr, das von meinen Tritten
 Hernieder träufelnd meinen Pfad bezeichnet,
 Wie losgelassne Hunde spürend heßt!
 Laßt mich, ich komme bald zu euch hinab. 585
 Das Licht des Tags soll euch nicht sehn, noch mich.
 Der Erde schöner, grüner Teppich soll
 Kein Tummelplatz für Larven sein. Dort unten
 Such' ich euch auf: dort bindet alle dann
 Ein gleich Geschick in ew'ge matte Nacht. 590
 Nur dich, mein Pylades, dich, meiner Schuld
 Und meines Banns unschuldigen Genossen,
 Wie ungern nehm' ich dich in jenes Trauerland
 Frühzeitig mit! Dein Leben oder Tod
 Giebt mit allein noch Hoffnung oder Furcht. 595

Pylades.

Ich bin noch nicht, Drest, wie du, bereit,
 In jenes Schattenreich hinabzugehn.
 Ich sinne noch, durch die verworrenen Pfade,
 Die nach der schwarzen Nacht zu führen scheinen,
 Uns zu dem Leben wieder aufzuwinden. 600
 Ich denke nicht den Tod; ich sinn' und horche,
 Ob nicht zu irgend einer frohen Flucht
 Die Götter Rat und Wege zubereiten.
 Der Tod, gefürchtet oder ungefürchtet,
 Kommt unaufhaltsam. Wenn die Priesterin 605
 Schon, unsre Locken weihend abzuschneiden,
 Die Hand erhebt, soll dein' und meine Rettung

Mein einziger Gedanke sein. Erhebe
 Von diesem Unmut deine Seele; zweifelnd,
 Bescheidenigst du die Gefahr. Apoll 610
 Gab uns das Wort: im Heiligtum der Schwester
 Sei Trost und Hülf' und Rückkehr dir bereitet.
 Der Götter Worte sind nicht doppelsinnig,
 Wie der Gedrückte sie im Unmut wähnt.

Orest.

Des Lebens dunkle Decke breitete 615
 Die Mutter schon mir um das zarte Haupt,
 Und so wuchs ich herauf, ein Ebenbild
 Des Vaters, und es war mein stummer Blick
 Ein bitterer Vorwurf ihr und ihrem Buhlen.
 Wie oft, wenn still Elektra, meine Schwester, 620
 Am Feuer in der tiefen Halle saß,
 Drängt' ich beklommen mich an ihren Schoß
 Und starrte, wie sie bitter weinte, sie
 Mit großen Augen an. Dann sagte sie
 Von unserm hohen Vater viel; wie sehr 625
 Verlangt' ich, ihn zu sehn, bei ihm zu sein!
 Mich wünscht' ich bald nach Troja, ihn bald her.
 Es kam der Tag —

Pyllades.

O laß von jener Stunde
 Sich Höllengeister nächtlich unterhalten!
 Uns gebe die Erinnerung schöner Zeit 630
 Zu frischem Heldenlaufe neue Kraft.
 Die Götter brauchen manchen guten Mann
 Zu ihrem Dienst auf dieser weiten Erde.
 Sie haben noch auf dich gezählt; sie gaben

Dich nicht dem Vater zum Geleite mit, 635
Da er unwillig nach dem Orkus ging.

Orest.

O wär' ich, seinen ^{Laufen} Saum ergreifend, ihm
Gefolgt.

Pylades.

So haben die, die dich erhielten,
Für mich gesorgt; denn was ich worden wäre,
Wenn du nicht lebstest, kann ich mir nicht denken, 640
Da ich mit dir und deinetwillen nur
Seit meiner Kindheit leb' und leben mag.

Orest.

Erinnre mich nicht jener schönen Tage,
Da mir dein Haus die freie Stätte gab,
Dein edler Vater klug und liebevoll 645
Die halberstarrte junge Blüte pflegte;
Da du, ein immer munterer Geselle,
Gleich einem leichten, bunten Schmetterling
Um eine dunkle Blume, jeden Tag
Um mich mit neuem Leben gaudeltest, 650
Mir deine Lust in meine Seele spieltest,
Daß ich, vergessend meiner Not, mit dir
In rascher Jugend hingerissen schwärmte

Pylades.

Da fing mein Leben an, als ich dich liebte.

Orest.

Sag: meine Not begann, und du sprichst wahr. 655
Das ist das Angestliche von meinem Schicksal,

Daß ich, wie ein verpesteter Vertriebener,
 Geheimen Schmerz und Tod im Busen trage;
 Daß, wo ich den gesundsten Ort betrete,
 Gar bald um mich die blühenden Gesichter
 Den Schmerzenszug langsamen Tods verraten. 660

Pyrlades.

Der Nächste wär' ich, diesen Tod zu sterben,
 Wenn je dein Hauch, Drest, vergiftete.
 Bin ich nicht immer noch voll Mut und Lust?
 Und Lust und Liebe sind die Fittiche *springen aus* 665
 Zu großen Thaten.

Drest.

Große Thaten? Ja,

Ich weiß die Zeit, da wir sie vor uns sahn!
 Wenn wir zusammen oft dem Wilde nach
 Durch Berg' und Thäler rannpten und bereinst,
 An Brust und Faust dem hohen Ahnherrn gleich, 670
 Mit Keul' und Schwert dem Ungeheuer so,
 Dem Räuber auf der Spur zu jagen hofften;
 Und dann wir abends an der weiten See
 Uns an einander lehnend ruhig saßen,
 Die Wellen bis zu unsern Füßen spielten, 675
 Die Welt so weit, so offen vor uns lag:
 Da fuhr wohl einer manchmal nach dem Schwert,
 Und künft'ge Thaten drangen wie die Sterne
 Rings um uns her unzählig aus der Nacht.

Pyrlades.

Unendlich ist das Werk, das zu vollführen 680
 Die Seele bringt. Wir möchten jede That
 So groß gleich thun, als wie sie wächst und wird,

Wenn Jahre lang durch Länder und Geschlechter
 Der Mund der Dichter sie vermehrend wälzt.
 Es klingt so schön, was unsre Väter thaten, 685
 Wenn es, in stillen Abendschatten ruhend,
 Der Jüngling mit dem Ton der Harfe schlürft;
 Und was wir thun, ist, wie es ihnen war,
 Voll Müh' und eitel Stückwerk!
 So laufen wir nach dem, was vor uns flieht, 690
 Und achten nicht des Weges, den wir treten,
 Und sehen neben uns der Ahnherrn Tritte
 Und ihres Erlebens Spuren kaum.
 Wir eilen immer ihrem Schatten nach,
 Der göttergleich in einer weiten Ferne 695
 Der Berge Haupt auf goldnen Wolken trönt.
 Ich halte nichts von dem, der von sich denkt,
 Wie ihn das Volk vielleicht erheben möchte;
 Allein, o Jüngling, danke du den Göttern,
 Daß sie so früh durch dich so viel gethan. 700

Dress.

Wenn sie dem Menschen frohe That bescheren,
 Daß er ein ^{Unglück} Unheil von den Seinen wendet,
 Daß er sein Reich vermehrt, die Grenzen sichert,
 Und alte Feinde fallen oder fliehn:
 Dann mag er danken! denn ihm hat ein Gott 705
 Des Lebens erste, letzte Lust gegönnt.
 Mich haben sie zum Schlächter auserkoren,
 Zum Mörder meiner hoch verehrten Mutter,
 Und, eine Schandthat schändlich rächend, mich
 Durch ihren Wink zu Grund gerichtet. Glaube, 710
 Sie haben es auf Tantal's Haus gerichtet,

Und ich, der letzte, soll nicht schuldblos, soll
Nicht ehrenvoll vergehn.

Pyldes.

Die Götter ^{über's All} rächen

Der Väter Missethat nicht an dem Sohn;
Ein jeglicher, gut oder böse, nimmt
Sich seinen Lohn mit seiner That hinweg.
Es erbt der Eltern Segen, nicht ihr Fluch.

715

Orest.

Uns führt ihr Segen, dünkt mich, nicht hierher.

Pyldes.

Doch wenigstens der hohen Götter Wille.

Orest.

So ist's ihr Wille denn, der uns verderbt.

720

Pyldes.

Thu, was sie dir gebieten, und erwarte.
Bringst du die Schwester zu Apollen hin,
Und wohnen beide dann vereint zu Delphi,
Verehrt von einem Volk, das edel denkt,
So wird für diese That das hohe Paar
Dir gnädig sein, sie werden aus der Hand
Der Unterird'schen dich erretten. Schon
In diesen heil'gen Hain wagt keine sich.

725

Orest.

So hab' ich wenigstens geruh'gen Tod.

Pyldes.

Ganz anders denk' ich, und nicht ungeschickt
Hab' ich das schon Geschehne mit dem Künft'gen

730

Verbunden und im stillen ausgelegt. *analyse*
 Vielleicht reißt in der Götter Rat schon lange
 Das große Werk. Diana sehnet sich
 Von diesem rauhen Ufer der Barbaren
 Und ihren blut'gen Menschenopfern weg.
 Wir waren zu der schönen That bestimmt,
 Uns wird sie auferlegt, und seltsam sind
 Wir an der Pforte schon gezwungen hier.

735

Orest.

Mit feltner Kunst flüchtst du der Götter Rat
 Und deine Wünsche klug in eins zusammen.

740

Pyllades.

Was ist des Menschen Klugheit, wenn sie nicht
 Auf jener Willen droben achtend lauscht?
 Zu einer schweren That beruft ein Gott
 Den edeln Mann, der viel verbrach, und legt
 Ihm auf, was uns unmöglich scheint, zu enden.
 Es siegt der Held, und büßend dienet er
 Den Göttern und der Welt, die ihn verehrt.

745

Orest.

Bin ich bestimmt, zu leben und zu handeln,
 So nehm' ein Gott von meiner schweren Stirn
 Den ~~Schwindel~~ *Schwindel* weg, der auf dem schlüpfrigen,
 Mit Mutterblut besprengten Pfade fort
 Mich zu den Toten reißt. Er trockne gnädig
 Die Quelle, die, mir aus der Mutter Wunden
 Entgegensprudelnd, ewig mich besiekt.

750

755

Pyllades.

Erwart' es ruhiger! Du mehrst das Übel
 Und nimmst das Amt der Furien auf dich.

G. I. T.

finde

3

Laß mich nur sinnen, bleibe still! Zuletzt,
 Bedarf's zur That vereinter Kräfte, dann
 Ruf ich dich auf, und beide schreiten wir
 Mit überlegter Kühnheit zur Vollendung.

760

Orest.

Ich hör' Ulyffen reden.

Iplades.

Spotte nicht!

Ein jeglicher muß seinen Helden wählen,
 Dem er die Wege zum Olymp hinauf
 Sich nacharbeitet. Laß es mich gestehn:
 Mir scheint List und Flugheit nicht den Mann
 Zu schänden, der sich kühnen Thaten weicht.

765

Orest.

Ich schätze den, der tapfer ist und grad.

Iplades.

Drum hab' ich keinen Rat von dir verlangt.
 Schon ist ein Schritt gethan. Von unsern Wächtern 770
 Hab' ich bisher gar vieles ausgelockt.
 Ich weiß, ein fremdes, göttergleiches Weib
 Hält jenes blutige Gesetz gefesselt;
 Ein reines Herz und Weihrauch und Gebet
 Bringt sie den Göttern dar. Man rühmet hoch 775
 Die Gütige; man glaubet, sie entspringe
 Vom Stamm der Amazonen, sei geflohn,
 Um einem großen Unheil zu entgehn.

Orest.

Es scheint, ihr lichtet Reich verlor die Kraft
 Durch des Verbrechers Nähe, den der Fluch

780

SC. I.]

Iphigenie auf Tauris.

Wie eine breite Nacht verfolgt und deckt.
Die fremde Blutgier löst den alten Brauch
Von seinen Fesseln los, uns zu verderben.
Der wilde Sinn des Königs tötet uns;
Ein Weib wird uns nicht retten, wenn er zürnt.

Phylades.

Wohl uns, daß es ein Weib ist! denn ein Mann
Der beste selbst gewöhnet seinen Geist
An Grausamkeit und macht sich auch zuletzt
Aus dem, was er verabscheut, ein Gesetz,
Wird aus Gewohnheit hart und fast unkenntlich.
Allein ein Weib bleibt stet auf einem Sinn,
Den sie gefaßt. Du rechnest sicherer
Auf sie im Guten wie im Bösen. — Still!
Sie kommt; laß uns allein. Ich darf nicht gleich
Ihr unsre Namen nennen, unser Schicksal
Nicht ohne Rückhalt ihr vertraun. Du gehst,
Und eh' sie mit dir spricht, treff ich dich noch.

Zweiter Auftritt.

Iphigenie. Phylades.

Iphigenie.

Woher du seist und kommst, o Fremdling, sprich!
Mir scheint es, daß ich eher einem Griechen
Als einem Scythen dich vergleichen soll.

(Sie nimmt ihm die Ketten ab.)

Gefährlich ist die Freiheit, die ich gebe;
Die Götter wenden ab, was euch bedroht!

Iphigenie.

O süße Stimme! Vielwillkommner Ton
 Der Muttersprach' in einem fremden Lande!
 Des väterlichen Hafens blaue Berge 805
 Seh' ich Gefangner neu willkommen wieder
 Vor meinen Augen. Laß dir diese Freude
 Versichern, daß auch ich ein Grieche bin!
 Vergessen hab' ich einen Augenblick,
 Wie sehr ich dein bedarf, und meinen Geist 810
 Der herrlichen Erscheinung zugewendet.
 O sage, wenn dir ein Verhängnis nicht
 Die Lippe schließt, aus welchem unsrer Stämme
 Du deine göttergleiche Herkunft zählst.

Iphigenie.

Die Priesterin, von ihrer Göttin selbst 815
 Gewählet und geheiligt, spricht mit dir.
 Das laß dir gnügen; sage, wer du seist,
 Und welch unselig-waltendes Geschick
 Mit dem Gefährten dich hierher gebracht.

Iphigenie.

Leicht kann ich dir erzählen, welch ein Übel 820
 Mit lastender Gesellschaft uns verfolgt.
 O könntest du der Hoffnung frohen Blick
 Uns auch so leicht, du Götliche, gewähren!
 Aus Krete sind wir, Söhne des Abgotts:
 Ich bin der jüngste, Cephalus genannt, 825
 Und er Laodamas, der älteste
 Des Hauses. Zwischen uns stand rauh und wild
 Ein mittlerer und trennte schon im Spiel
 Der ersten Jugend Einigkeit und Lust.

Gelassen folgten wir der Mutter Worten,
 So lang des Vaters Kraft vor Troja stritt;
 Doch als er heutereich zurücke kam
 Und kurz darauf verschied, da trennte bald
 Der Streit um Reich und Erbe die Geschwister.
 Ich neigte mich zum ältesten. Er erschlug 835
 Den Bruder. Um der Blutschuld willen treibt
 Die Furie gewaltig ihn umher.
 Doch diesem wilden Ufer sendet uns
 Apoll, der Delphische, mit Hoffnung zu.
 Im Tempel seiner Schwester hieß er uns 840
 Der Hülfe segensvolle Hand erwarten.
 Gefangen sind wir und hierher gebracht
 Und dir als Opfer dargestellt. Du weißt's.

Iphigenie.

Hiel Troja? Teurer Mann, versichr' es mir.

Pyllades.

Es liegt. O, sichere du uns Rettung zu! 845
 Beschleunige die Hülfe, die ein Gott
 Versprach. Erbarme meines Bruders dich.
 O sag' ihm bald ein gutes holdes Wort;
 Doch schone seiner, wenn du mit ihm sprichst,
 Das bitt' ich eifrig: denn es wird gar leicht 850
 Durch Freud' und Schmerz und durch Erinnerung
 Sein Innerstes ergriffen und zerrüttet.
 Ein fieberhafter Wahnsinn fällt ihn an,
 Und seine schöne freie Seele wird
 Den Furien zum Raube hingegeben. 855

Iphigenie.

So groß dein Unglück ist, beschwör' ich dich,
 Vergiß es, bis du mir genug gethan.

Pyllades.

Die hohe Stadt, die zehen lange Jahre
Dem ganzen Heer der Griechen widerstand,
Liegt nun im Schutte, steigt nicht wieder auf. 860
Doch manche Gräber unsrer Besten heißen
Uns an das Ufer der Barbaren denken.
Achill liegt dort mit seinem schönen Freunde.

Iphigenie.

So, seib ihr Götterbilder auch zu Staub!

Pyllades.

Auch Palamedes, Ajax Telamons, 865
Sie sahn des Vaterlandes Tag nicht wieder.

Iphigenie.

Er schweigt von meinem Vater, nennt ihn nicht
Mit den Erschlagenen. Ja! er lebt mir noch!
Ich werd' ihn sehn. O hoffe, liebes Herz!

Pyllades.

Doch selig sind die Tausende, die starben 870
Den bittersüßen Tod von Feindes Hand;
Denn wüßte Schrecken und ein traurig Ende
Hat den Rückkehrenden statt des Triumphs
Ein feindlich aufgebracht' Gott bereitet.
Kommt denn der Menschen Stimme nicht zu euch? 875
So weit sie reicht, trägt sie den Ruf umher
Von unerhörten Thaten, die geschahn.
So ist der Jammer, der Mycenens Hallen
Mit immer wiederholten Seufzern füllt,
Dir ein Geheimnis? — Klytämnestra hat 880
Mit Hülff Agisthens den Gemahl berückt,
Am Tage seiner Rückkehr ihn ermordet! —

Ja, du verhehrest dieses Königs Haus!
 Ich seh' es, deine Brust bekämpft vergebens
 Das unerwartet ungeheure Wort.
 Bist du die Tochter eines Freundes? bist
 Du nachbarlich in dieser Stadt geboren?
 Verbirg es nicht und rechne mir's nicht zu
 Daß ich der Erste diese Greuel melde.

885

Iphigenie.

Sag' an, wie ward die schwere That vollbracht?

890

Pyklades.

Am Tage seiner Ankunft, da der König,
 Vom Bad erquickt und ruhig, sein Gewand
 Aus der Gemahlin Hand verlangend, stieg,
 Warf die Berberblüthe ein faltenreich
 Und künstlich sich verwirrendes Gewebe
 Ihm auf die Schultern, um das edle Haupt;
 Und da er wie von einem Netze sich
 Vergebens zu entwickeln strebte, schlug
 Agisth ihn, der Verräter, und verhüllt
 Ging zu den Toten dieser große Fürst.

895

900

Iphigenie.

Und welchen Lohn erhielt der Mitverschworne?

Pyklades.

Ein Reich und Bette, das er schon besaß.

Iphigenie.

So trieb zur Schandthat eine böse Lust?

Pyklades.

Und einer alten Rache tief Gefühl.

Iphigenie.

Und wie beleidigte der König sie?

905

Phlades.

Mit schwerer That, die, wenn Entschuldigung

Des Mordes wäre, sie entschuldigte.

Nach Uliß lockt' er sie und brachte dort,

Als eine Gottheit sich der Griechen Fahrt

Mit ungestümen Winden widersetzte,

910

Die älteste Tochter, Iphigenien,

Vor den Altar Dianens, und sie fiel

Ein blutig Opfer für der Griechen Heil.

Dies, sagt man, hat ihr einen Widerwillen

So tief ins Herz geprägt, daß sie dem Werben

915

Agisthens sich ergab und den Gemahl

Mit Nezen des Verderbens selbst umschlang.

Iphigenie (sich verhüllend).

Es ist genug. Du wirst mich wiedersehn.

Phlades (allein).

Von dem Geschick des Königshauses scheint

Sie tief gerührt. Wer sie auch immer sei,

920

So hat sie selbst den König wohl gekannt

Und ist zu unserm Glück aus hohem Hause

Hierher verkauft. Nur stille, liebes Herz,

Und laß dem Stern der Hoffnung, der uns blinkt,

Mit frohem Mut uns klug entgegensteuern.

925

Dritter Aufzug.

Erster Auftritt.

Iphigenie. Orest.

Iphigenie.

Unglücklicher, ich löse deine Bande
Zum Zeichen eines schmerzlichen Geschicks.
Die Freiheit, die das Heiligtum gewährt,
Ist, wie der letzte lichte Lebensblick
Des schwer Erkrankten, Todesbote. Noch 930
Kann ich es mir und darf es mir nicht sagen,
Daß ihr verloren seid! Wie könnt' ich euch
Mit mörderischer Hand dem Tode weihen?
Und niemand, wer es sei, darf euer Haupt,
So lang ich Priesterin Dianens bin, 935
Berühren. Doch verweigr' ich jene Pflicht,
Wie sie der aufgebrachte König fordert,
So wählt er eine meiner Jungfrau mir
Zur Folgerin, und ich vermag alsdann
Mit heißem Wunsch allein euch beizustehn. 940
O werter Landsmann! Selbst der letzte Knecht,
Der an den Herd der Vatergötter streifte,
Ist uns in fremdem Lande hoch willkommen;

Wie soll ich euch genug mit Freud' und Segen
 Empfangen, die ihr mir das Bild der Helden,
 Die ich von Eltern her verehren lernte,
 Entgegenbringet und das innre Herz
 Mit neuer, schöner Hoffnung schmeichelnd labet!

Orest.

Verbirgst du deinen Namen, deine Herkunft
 Mit Flugem Vorsatz? oder darf ich wissen,
 Wer mir, gleich einer Himmlischen, begegnet?

Iphigenie.

Du sollst mich kennen. Jetzt sag' mir an,
 Was ich nur halb von deinem Bruder hörte,
 Das Ende derer, die, von Troja kehrend,
 Ein hartes, unerwartetes Geschick
 Auf ihrer Wohnung Schwelle stumm empfing.
 Zwar ward ich jung an diesen Strand geführt;
 Doch wohl erinnr' ich mich des scheuen Blicks,
 Den ich mit Staunen und mit Bangigkeit
 Auf jene Helden warf. Sie zogen aus,
 Als hätte der Olymp sich aufgethan
 Und die Gestalten der erlauchten Vorwelt
 Zum Schrecken Ilioms herabgesendet,
 Und Agamemnon war vor allen herrlich!
 O sage mir: er fiel, sein Haus betretend,
 Durch seiner Frauen und Agisthens Tücke?

Orest.

Du sagst's!

Iphigenie.

Weh dir, unseliges Mycen!
 So haben Tantal's Enkel Fluch auf Fluch

Mit vollen wilden Händen ausgesät
 Und, gleich dem Unkraut, wüste Häupter schüttelnd 970
 Und tausendfält'gen Samen um sich streuend,
 Den Kindeskindern nahverwandte Mörder
 Zur ew'gen Wechselwut erzeugt! — Enthülle,
 Was von der Rede deines Bruders schnell.
 Die Finsternis des Schreckens mir verbedekte. 975
 Wie ist des großen Stammes letzter Sohn,
 Das holde Kind, bestimmt, des Vaters Rächer
 Dereinst zu sein, wie ist Orest dem Tage
 Des Bluts entgangen? Hat ein gleich Geschick
 Mit des Avernus Nezen ihn umschlungen? 980
 Ist er gerettet? Lebt er? Lebt Elektra?

Orest.

Sie leben.

Iphigenie.

Goldne Sonne, leihe mir
 Die schönsten Strahlen, lege sie zum Dank
 Vor Jovis Thron! denn ich bin arm und stumm.

Orest.

Bist du gastfreundlich diesem Königshause, 985
 Bist du mit nähern Banden ihm verbunden,
 Wie deine schöne Freude mir verrät:
 So bändige dein Herz und halt' es fest!
 Denn unerträglich muß dem Fröhlichen
 Ein jäher Rückfall in die Schmerzen sein. 990
 Du weißt nur, merk' ich, Agamemnons Tod.

Iphigenie.

Hab' ich an dieser Nachricht nicht genug?

Orest.

Du hast des Greuels Hälfte nur erfahren.

Iphigentie.

Was fürcht' ich noch? Orest, Elektra leben.

Orest.

Und fürchtest du für Klytämnestren nichts?

995

Iphigentie.

Sie rettet weder Hoffnung, weder Furcht.

Orest.

Auch schied sie aus dem Land der Hoffnung ab.

Iphigentie.

Vergoß sie reuig wüthend selbst ihr Blut?

Orest.

Nein, doch ihr eigen Blut gab ihr den Tod.

Iphigentie.

Sprich deutlicher, daß ich nicht länger sinne.

1000

Die Ungewißheit schlägt mir tausendfältig

Die dunkeln Schwingen um das bange Haupt.

Orest.

So haben mich die Götter ausersehn

Zum Boten einer That, die ich so gern

Ins klanglos-dumpfe Höhlenreich der Nacht

1005

Verbergen möchte? Wider meinen Willen

Zwingt mich dein holder Mund; allein er darf

Auch etwas Schmerzliches fordern und erhält's. /

Am Tage, da der Vater fiel, verbarg

Elektra rettend ihren Bruder; Strophios,

1010

Des Vaters Schwäher, nahm ihn willig auf,
 Erzog ihn neben seinem eignen Sohne,
 Der, Phylades genannt, die schönsten Bande
 Der Freundschaft um den Angekommenen knüpfte.
 Und wie sie wuchsen, wuchs in ihrer Seele 1015
 Die brennende Begier, des Königs Tod
 Zu rächen. Unversehen, fremd gekleidet,
 Erreichen sie Mycen, als brächten sie
 Die Trauernachricht von Orestens Tode
 Mit seiner Asche. Wohl empfängt sie 1020
 Die Königin, sie treten in das Haus.
 Elekten giebt Orest sich zu erkennen;
 Sie bläst der Rache Feuer in ihm auf,
 Das vor der Mutter heil'ger Gegenwart
 In sich zurückgebrannt war. Stille führt 1025
 Sie ihn zum Orte, wo sein Vater fiel,
 Wo eine alte leichte Spur des frech
 Vergossnen Blutes oftgewaschnen Boden
 Mit blaffen ahnungsvollen Streifen färbte.
 Mit ihrer Feuerzunge schilberte 1030
 Sie jeden Umstand der verruchten That,
 Ihr knechtisch elend durchgebrachtes Leben,
 Den Übermut der glücklichen Verräther,
 Und die Gefahren, die nun der Geschwister
 Von einer stiefgewordnen Mutter warteten. — 1035
 Hier drang sie jenen alten Dolch ihm auf,
 Der schon in Tantal's Hause grimmig wütete,
 Und Klytämnestra fiel durch Sohnes Hand.

Iphigenie.

Unsterbliche, die ihr den reinen Tag
 Auf immer neuen Wolken selig lebet, 1040

Habt ihr nur darum mich so manches Jahr
 Von Menschen abgesondert, mich so nah
 Bei euch gehalten, mir die kindliche
 Beschäftigung, des heil'gen Feuers Blut
 Zu nähren, aufgetragen, meine Seele 1045
 Der Flamme gleich in ew'ger frommer Klarheit
 Zu euern Wohnungen hinaufgezogen,
 Daß ich nur meines Hauses Greuel später
 Und tiefer fühlen sollte? — Sage mir
 Vom Unglücksel'gen! Sprich mir von Drest! — 1050

Drest.

O könnte man von seinem Tode sprechen!
 Wie gärend stieg aus der Erschlagenen Blut
 Der Mutter Geist
 Und ruft der Nacht uralten Töchtern zu:
 „Laßt nicht den Muttermörder entfliehn!
 1055 Verfolgt den Verbrecher! Euch ist er geweiht!“
 Sie horchen auf, es schaut ihr hohler Blick
 Mit der Begier des Ablers um sich her.
 Sie rühren sich in ihren schwarzen Höhlen,
 Und aus den Winkeln schleichen ihre Gefährten, 1060
 Der Zweifel und die Reue, Reis herbei.
 Vor ihnen steigt ein Dampf vom Acheron;
 In seinen Wolkentreiben wälzet sich
 Die ewige Betrachtung des Geschehnen
 Verwirrend um des Schuld'gen Haupt umher. 1065
 Und sie, berechtigt zum Verderben, treten
 Der gottbesäten Erde schönen Boden,
 Von dem ein alter Fluch sie längst verbannte.
 Den Flüchtigen verfolgt ihr schneller Fuß:
 1070 Sie geben nur, um neu zu schrecken, Raß.

Iphigenie.

Unseliger, du bist in gleichem Fall
Und fühlst, was er, der arme Flüchtling, leidet!

Orest.

Was sagst du mir? Was wähnst du gleichen Fall?

Iphigenie.

Dich brüdt ein Brudermord wie jenen; mir
Vertrauteieß dein jüngster Bruder schon.

1075

Orest.

Ich kann nicht leiden, daß du, große Seele,
Mit einem falschen Wort betrogen werdest.
Ein lügenhaft Gewebe knüpft ein Fremder
Dem Fremden, sinnreich und der List gewohnt,
Zur Falle vor die Füße; zwischen uns

Sei Wahrheit!*Beginne die Geschichte von Iphigenie*

1080

Ich bin Orest! und dieses schuld'ge Haupt
Senkt nach der Grube sich und sucht den Tod;

In jeglicher Gestalt sei er willkommen!

Wer du auch seist, so wünsch' ich Rettung dir
Und meinem Freunde; mir wünsch' ich sie nicht.

1085

Du scheinst hier wider Willen zu verweilen;

Erfindet Rat zur Flucht und laßt mich hier.

Es stürze mein entseelter Leib vom Fels,

Es rauche bis zum Meer hinab mein Blut

1090

Und bringe Fluch dem Ufer der Barbaren!

Gehet ihr, daheim im schönen Griechenland

Ein neues Leben freundlich anzufangen.

(Er entfernt sich.)

Iphigenie.

So steigt du denn, Erfüllung, schönste Tochter

Des größten Vaters, endlich zu mir nieder! 1095
 Wie ungeheuer steht dein Bild vor mir!
 Kaum reicht mein Blick dir an die Hände, die,
 Mit Frucht und Segenstränzen angefüllt,
 Die Schätze des Olympus niederbringen.
 Wie man den König an dem Übermaß 1100
 Der Gaben kennt — denn ihm muß wenig scheinen,
 Was Tausenden schon Reichtum ist, — so kennt
 Man euch, ihr Götter, an gesparten, lang'
 Und weise zubereiteten Geschenken.
 Denn ihr allein wißt, was uns frommen kann, 1105
 Und schaut der Zukunft ausgedehntes Reich,
 Wenn jedes Abends Stern- und Nebelhülle
 Die Aussicht uns verdeckt. Gelassen hört
 Ihr unser Flehn, das um Beschleunigung
 Euch kindisch bittet; aber eure Hand 1110
 Bringt unreif nie die goldnen Himmelsfrüchte;
 Und wehe dem, der, ungeduldig sie
 Ertrogend, saure Speise sich zum Tod
 Genießt. O laßt das lang erwartete,
 Noch kaum gedachte Glück nicht, wie den Schatten 1115
 Des abgeschiednen Freundes, eitel mir
 Und dreifach schmerzlicher vorübergehn!

Orest (tritt wieder zu ihr).

Rufft du die Götter an für dich und Pylades,
 So nenne meinen Namen nicht mit euerm.
 Du rettetest den Verbrecher nicht, zu dem 1120
 Du dich gefellst, und teilest Fluch und Not.

Iphigenie.

Mein Schicksal ist an deines fest gebunden.

Orest.

Mit nichts! Laß allein und unbegleitet
 Mich zu den Toten gehn. Verhülltest du
 In deinen Schleier selbst den Schuldigen,
 Du birgst ihn nicht vorm Blick der Immerwachen, ¹¹²⁵
 Und deine Gegenwart, du Himmlische,
 Drängt sie nur seitwärts und verschleicht sie nicht.
 Sie dürfen mit den ehrnen frechen Füßen
 Des heil'gen Waldes Boden nicht betreten; ¹¹³⁰
 Doch hör' ich aus der Ferne hier und da
 Ihr gräßliches Gelächter. Wölfe harren
 So um den Baum, auf den ein Reisender
 Sich rettete. Da draußen ruhen sie
 Gelagert, und verlass' ich diesen Hain, ¹¹³⁵
 Dann steigen sie, die Schlangenhäupter schüttelnd,
 Von allen Seiten Staub erregend, auf
 Und treiben ihre Beute vor sich her.

Iphigenie.

Kannst du, Orest, ein freundlich Wort vernehmen?

Orest.

Spar' es für einen Freund der Götter auf. ¹¹⁴⁰

Iphigenie.

Sie geben dir zu neuer Hoffnung Licht.

Orest.

Durch Rauch und Qualm seh' ich den matten Schein
 Des Totenflusses mir zur Hölle leuchten.

Iphigenie.

Hast du Elekten, eine Schwester nur?

Orest.

Die eine kannt' ich; doch die älteste nahm 1145

Ihr gut Geschick, das uns so schrecklich schien,
Beizeiten aus dem Elend unsers Hauses.

O laß dein Fragen, und geselle dich

Nicht auch zu den Erinyen; sie blasen

Mir schadenfroh die Asche von der Seele 1150

Und leiden nicht, daß sich die lezten Kohlen

Von unsers Hauses Schreckensbrände still

In mir verglimmen. Soll die Glut denn ewig,

Vorsätzlich angefaßt, mit Höllenschwefel

Genährt, mir auf der Seele marternb brennen? 1155

Iphigenie.

Ich bringe süßes Rauchwerk in die Flamme.

O laß den reinen Hauch der Liebe dir,

Die Glut des Busens leise wehend kühlen.

Orest, mein Teurer, kannst du nicht vernehmen?

Hat das Geleit der Schreckensgötter so 1160

Das Blut in deinen Adern aufgetrocknet?

Schleicht, wie vom Haupt der gräßlichen Gorgone,

Versteinernd dir ein Zauber durch die Glieder?

O wenn vergossnen Mutterblutes Stimme

Zur Höll' hinab mit dumpfen Tönen ruft, 1165

Soll nicht der reinen Schwester Segenswort

Hülfreiche Götter vom Olympus rufen?

Orest.

Es ruft! es ruft! So willst du mein Verderben!

Verbirgt in dir sich eine Rachegöttin?

Wer bist du, deren Stimme mir entseßlich 1170

Das Innerste in seinen Tiefen wendet?

Iphigenie.

Es zeigt sich, dir im tiefsten Herzen an:

Dreß, ich bin's! Sieh Iphigenien!

Ich lebe!

Dreß.

Du!

Iphigenie.

Mein Bruder!

Dreß.

Laß! Hinweg!

Ich rate dir, berühre nicht die Locken!

1175

Wie von Kreusas Brautkleid zündet sich

Ein unauslöschlich Feuer von mir fort.

Laß mich! Wie Herkules will ich Unwürd'ger

Den Tod voll Schmach, in mich verschlossen, sterben.

Iphigenie.

Du wirst nicht untergehn! O daß ich nur

1180

Ein ruhig Wort von dir vernehmen könnte!

O löse meine Zweifel, laß des Glückes,

Des lang erslehten, mich auch sicher werden.

Es wälzet sich ein Rad von Freud' und Schmerz

Durch meine Seele. Von dem fremden Manne

1185

Entfernet mich ein Schauer; doch es reißt

Mein Innerstes gewaltig mich zum Bruder.

Dreß.

Ist hier Lydens Tempel? Und ergreift

Unbändig-heil'ge Wut die Priesterin?

Iphigenie.

O höre mich! O sieh mich an, wie mir

1190

Nach einer langen Zeit das Herz sich öffnet

Der Seligkeit, dem Liebsten, was die Welt
 Noch für mich tragen kann, das Haupt zu küssen,
 Mit meinen Armen, die den leeren Winden
 Nur ausgebreitet waren, dich zu fassen. 1195
 O laß mich! Laß mich! Denn es quillet heller
 Nicht vom Parnas die ew'ge Quelle sprudelnd
 Von Fels zu Fels ins goldne Thal hinab,
 Wie Freude mir vom Herzen wallend fließt
 Und wie ein selig Meer mich rings umfängt. 1200
 Drest! Drest! Mein Bruder!

Orest.

Schöne Nymphe,

Ich traue dir und deinem Schmeicheln nicht.
 Diana fordert strenge Dienerinnen
 Und rächet das entweihete Heiligtum.
 Entferne deinen Arm von meiner Brust! 1205
 Und wenn du einen Jüngling rettend liebst,
 Das schöne Glück ihm zärtlich bieten willst,
 So wende meinem Freunde dein Gemüt,
 Dem würd'gern Manne, zu. Er irrt umher
 Auf jenem Felsenpfade; such' ihn auf, 1210
 Weis' ihn zurecht und schone meiner.

Iphigenie.

Fasse

Dich, Bruder, und erkenne die Gefundne!
 Schilt einer Schwester reine Himmelsfreude
 Nicht unbefonnene, strafbare Lust.
 O nehm den Wahn ihm von dem starren Auge, 1215
 Daß uns der Augenblick der höchsten Freude
 Nicht dreifach elend mache! Sie ist hier,

Die längst verlorne Schwester. Vom Altar
 Riß mich die Göttin weg und rettete
 Hierher mich in ihr eigen Heiligtum. 1220
 Gefangen bist du, dargestellt zum Opfer,
 Und findest in der Priesterin die Schwester.

Orest.

Unselige! So mag die Sonne denn
 Die letzten Greuel unsers Hauses sehn! ..
 Ist nicht Elektra hier, damit auch sie 1225
 Mit uns zu Grunde gehe, nicht ihr Leben
 Zu schwererem Geschick und Leiden friste?
 Gut, Priesterin! ich folge zum Altar:
 Der Brudermord ist hergebrachte Sitte
 Des alten Stammes; und ich danke, Götter, 1230
 Daß ihr mich ohne Kinder auszurottet
 Beschlossen habt. Und laß dir raten, habe
 Die Sonne nicht zu lieb und nicht die Sterne;
 Komm, folge mir ins dunkle Reich hinab!
 Wie sich vom Schwefelspuhl erzeugte Drachen, 1235
 Bekämpfend die verwandte Brut, verschlingen,
 Zerstört sich selbst das wütende Geschlecht;
 Komm kinderlos und schuldlos mit hinab!
 Du siehst mich mit Erbarmen an? Laß ab!
 Mit solchen Blicken suchte Klytämnestra 1240
 Sich einen Weg nach ihres Sohnes Herzen;
 Doch sein geschwungner Arm traf ihre Brust.
 Die Mutter fiel! — Tritt auf, unwill'ger Geist!
 Im Kreis geschlossen tretet an, ihr Furien,
 Und wohnet dem willkommenen Schauspiel bei, 1245
 Dem letzten, gräßlichsten, das ihr bereitet!
 Nicht Haß und Rache schärfen ihren Dolch;

Die liebevolle Schwester wird zur That
 Gezwungen. Weine nicht! Du hast nicht schuld.
 Seit meinen ersten Jahren hab' ich nichts 1250
 Geliebt, wie ich dich lieben könnte, Schwester.
 Ja, schwinge deinen Stahl, verschöne nicht,
 Zerreiße diesen Busen und eröffne
 Den Strömen, die hier siedend, einen Weg.
 (Er sinkt in Ermattung.)

Iphigenie.

Allein zu tragen dieses Glück und Elend 1255
 Vermag ich nicht. — Wo bist du, Pylades?
 Wo find' ich deine Hülfe, teurer Mann?
 (Sie entfernt sich suchend.)

Zweiter Auftritt.

Drest aus seiner Betäubung erwachend und sich aufrichtend.

Noch einen! reiche mir aus Ithakes Fluten
 Den letzten kühlen Becher der Erquickung!
 Bald ist der Krampf des Lebens aus dem Busen 1260
 Hinweggespült; bald fließet still mein Geist,
 Der Quelle des Vergessens hingegeben,
 Zu euch, ihr Schatten, in die ew'gen Nebel.
 Gefällig laßt in eurer Ruhe sich
 Den umgetriebnen Sohn der Erde laben! — 1265
 Welch ein Gelispel hör' ich in den Zweigen,
 Welch ein Geräusch aus jener Dämmerung säuseln? —
 Sie kommen schon, den neuen Gast zu sehn!
 Wer ist die Schar, die herrlich mit einander

- Wie ein versammelt Fürstenhaus sich freut? 1270
 Sie gehen friedlich, Alt' und Junge, Männer
 Mit Weibern; göttergleich und ähnlich scheinen
 Die wandelnden Gestalten. Ja, sie sind's
 Die Ahnherrn meines Hauses! — Mit Thyesten
 Geht Atreus in vertraulichen Gesprächen; 1275
 Die Knaben schlüpfen scherzend um sie her.
 Ist keine Feindschaft hier mehr unter euch?
 Verlosch die Rache wie das Licht der Sonne?
 So bin auch ich willkommen, und ich darf
 In euern feierlichen Zug mich mischen. 1280
- Willkommen, Väter! euch grüßt Drest,
 Von euerm Stamme der letzte Mann;
 Was ihr gesät, hat er geerntet:
 Mit Fluch beladen stieg er herab.
 Doch leichter trägt sich hier jede Bürde: 1285
 Nehmt ihn, o nehmt ihn in euern Kreis! —
 Dich, Atreus, ehr' ich, auch dich, Thyesten:
 Wir sind hier alle der Feindschaft los. —
 Zeigt mir den Vater, den ich nur einmal
 Im Leben sah! — Bist du's, mein Vater? 1290
 Und führst die Mutter vertraut mit dir?
 Darf Klytämnestra die Hand dir reichen,
 So darf Drest auch zu ihr treten
 Und darf ihr sagen: Stieh deinen Sohn! —
 Seht euern Sohn! Heißt ihn willkommen. 1295
 Auf Erden war in unserm Hause
 Der Gruf des Mordes gewisse Lösung,
 Und das Geschlecht des alten Tantalus
 Hat seine Freuden jenseits der Nacht.
 Ihr ruft: Willkommen! und nehmt mich auf. 1300

O führt zum Alten, zum Ahnherrn mich!
Wo ist der Alte? Daß ich ihn sehe,
 Das teure Haupt, das vielverehrte,
 Das mit den Göttern zu Räte saß.
 Ihr scheint zu zaudern, euch wegzuwenden? 1305
 Was ist es? Leidet der Göttergleiche?
 Weh mir! es haben die Übermächt'gen
 Der Heldenbrust grausame Dualen
 Mit ehrnen Ketten fest aufgeschmiebet.

Dritter Auftritt.

Drest. Iphigenie. Pylades.

Drest.

Seid ihr auch schon herabgekommen? 1310
 Wohl, Schwester, dir! Noch fehlt Elektra:
 Ein güt'ger Gott send' uns die eine
 Mit sanften Pfeilen auch schnell herab.
 Dich, armer Freund, muß ich bedauern!
 Komm mit, komm mit, zu Plutos Thron, 1315
 Als neue Gäste den Wirt zu grüßen!

Iphigenie.

Geschwister, die ihr an dem weiten Himmel
 Das schöne Licht bei Tag und Nacht herauf
 Den Menschen bringet, und den Abgeschiednen
 Nicht leuchten dürfet, rettet uns Geschwister! 1320
 Du liebst, Diane, deinen holden Bruder
 Vor allem, was dir Erd' und Himmel bietet,
 Und wendest dein jungfräulich Angesicht

Nach seinem ew'gen Lichte sehnend still.
 O laß den Einz'gen, Spätgefundenen mir 1325
 Nicht in der Finsternis des Wahnsinns rasen!
 Und ist dein Wille, da du hier mich bargst,
 Nunmehr vollendet, willst du mir durch ihn
 Und ihm durch mich die sel'ge Hülfe geben:
 So löß' ihn von den Banden jenes Fluchs, 1330
 Daß nicht die theure Zeit der Rettung schwinde.

Iphigenie.

Erkennst du uns und diesen heil'gen Hain
 Und dieses Licht, das nicht den Toten leuchtet?
 Fühlst du den Arm des Freundes und der Schwester,
 Die dich noch fest, noch lebend halten? Jaß 1335
 Uns kräftig an; wir sind nicht leere Schatten.
 Merk' auf mein Wort! Vernimm es! Raffe dich
 Zusammen! Jeder Augenblick ist teuer,
 Und unsre Rückkehr hängt an zarten Fäden,
 Die, scheint es, eine günst'ge Parze spinnt. 1340

Orest (zu Iphigenien).

Laß mich zum erstenmal mit freiem Herzen
 In deinen Armen reine Freude haben!
 Ihr Götter, die mit flammender Gewalt
 Ihr schwere Wolken aufzuzehren wandelt
 Und gnädig-ernst den lang' erslehten Regen 1345
 Mit Donnerstimmen und mit Windesbrausen
 In wilden Strömen auf die Erde schüttet,
 Doch bald der Menschen grausendes Erwarten
 In Segen auflöst und das bange Staunen
 In Freudeblick und lauten Dank verwandelt, 1350
 Wenn in den Tropfen frischerquicker Blätter

Die neue Sonne tausendfach sich spiegelt,
 Und Iris freundlich bunt mit leichter Hand
 Den grauen Flor der letzten Wolken trennt:
 O laßt mich auch in meiner Schwester Armen,
 An meines Freundes Brust, was ihr mir gönnt,
 Mit vollem Dank genießen und behalten!
Es löset sich der Fluch, mir sagt's das Hera.

1355

Die Gumeniden ziehn, ich höre sie,
 Zum Tartarus und schlagen hinter sich
 Die ehrnen Thore fernabdonnernd zu.
 Die Erde dampft erquickenden Geruch
 Und ladet mich auf ihren Flächen ein,
 Nach Lebensfreud' und großer That zu jagen.

1360

Pyiades.

Versäumt die Zeit nicht, die gemessen ist!
 Der Wind, der unsre Segel schwellt, er bringe
 Erst unsre volle Freude zum Olymp.
 Kommt! Es bedarf hier schnellen Rat und Schluß.

1365

shy, misil
 "Freud"
 vse

Vierter Aufzug.

Erster Auftritt.

Ipfigenie.

Denken die Himmlifchen
Einem der Erdgeborenen 1370
Viele Verwirrungen zu,
Und bereiten fie ihm
Von der Freude zu Schmerzen
Und von Schmerzen zur Freude
Tieferschütternden Übergang: 1375
Dann erlöfen fie ihm
In der Nähe der Stadt,
Oder am fernen Geflade,
Daß in Stunden der Not
Auch die Hülfe bereit fei, 1380
Einen ruhigen Freund
O segnet, Götter, unfern Pylades
Und was er immer unternehmen mag!
Er ift der Arm des Jünglings in der Schlacht,
Des Greifes leuchtend Aug' in der Verfammlung: 1385
Denn feine Seel' ift ftille; fie bewahrt
Der Ruhe heil'ges unerschöpftes Gut,
Und den Umhergetriebnen reichet er
Aus ihren Tiefen Rat und Hülfe. Mich

Reiß er vom Bruder los; den staunt' ich an
 Und immer wieder an und konnte mir
 Das Glück nicht eigen machen, ließ ihn nicht
 Aus meinen Armen los und fühlte nicht
 Die Nähe der Gefahr, die uns umgiebt.
 Jetzt gehn sie, ihren Anschlag auszuführen,
 Der See zu, wo das Schiff mit den Gefährten,
 In einer Bucht versteckt, auf's Zeichen lauert,
 Und haben fluges Wort mir in den Mund
 Gegeben, mich gelehrt, was ich dem König
 Antworte, wenn er sendet und das Opfer
 Mir dringender gebietet. Ach! ich sehe wohl,
 Ich muß mich leiten lassen wie ein Kind.
 Ich habe nicht gelernt, zu hinterhalten,
 Noch jemand etwas abzulisten. Weh!
O weh der Lüge! Sie befreiet nicht,
 Wie jedes andre wahr gesprochne Wort,
 Die Brust; sie macht uns nicht getrost, sie ängstet
 Den, der sie heimlich schmiedet, und sie kehrt,
 Ein losgedrückter Pfeil, von einem Gotte
 Gewendet und versagend, sich zurück
 Und trifft den Schützen. Sorg' auf Sorge schwankt
 Mir durch die Brust. Es greift die Furie
 Vielleicht den Bruder auf dem Boden wieder
 Des ungeweihten Ufers grimmig an.
 Entdeckt man sie vielleicht? Mich dünkt, ich höre
 Gewaffnete sich nahen! — Hier! — Der Bote
 Kommt von dem Könige mit schnellem Schritt.
 Es schlägt mein Herz, es trübt sich meine Seele,
 Da ich des Mannes Angesicht erblicke,
 Dem ich mit falschem Wort begegnen soll.

1390

1395

1400

1405

1410

1415

1420

Zweiter Auftritt.

Iphigenie. Arkas.

Arkas.

Beschleunige das Opfer, Priesterin!
Der König wartet, und es harret das Volk.

Iphigenie.

Ich folgte meiner Pflicht und deinem Wink,
Wenn unvermutet nicht ein Hindernis
Sich zwischen mich und die Erfüllung stellte. 1425

Arkas.

Was ist's, das den Befehl des Königs hindert?

Iphigenie.

Der Zufall, dessen wir nicht Meister sind.

Arkas.

So sage mir's, daß ich's ihm schnell vermeld' ;
Denn er beschloß bei sich der beiden Tod.

Iphigenie.

Die Götter haben ihn noch nicht beschlossen. 1430
Der älteste dieser Männer trägt die Schuld
Des nahverwandten Bluts, das er vergoß.
Die Furien verfolgen seinen Pfad,
Ja, in dem innern Tempel saßte selbst
Das Übel ihn, und seine Gegenwart 1435
Entheiligte die reine Stätte. Nun
Eil' ich mit meinen Jungfrau, an dem Meere
Der Göttin Bild mit frischer Welle nehend,
Geheimnisvolle Weihe zu begeh'n.
Es störe niemand unsern stillen Zug! 1440

Arkas.

Ich melde dieses neue Hinderniß
Dem Könige geschwind; beginne du
Das heil'ge Werk nicht eh', bis er's erlaubt.

Iphigenie.

Dies ist allein der Priestrin überlassen.

Arkas.

Solch seltenen Fall soll auch der König wissen. 1445

Iphigenie.

Sein Rat wie sein Befehl verändert nichts.

Arkas.

Oft wird der Mächtige zum Schein gefragt.

Iphigenie.

Erbringe nicht, was ich versagen sollte.

Arkas.

Versage nicht, was gut und nützlich ist.

Iphigenie.

Ich gebe nach, wenn du nicht säumen willst. 1450

Arkas.

Schnell bin ich mit der Nachricht in dem Lager
Und schnell mit seinen Worten hier zurück.

O könnt' ich ihm noch eine Botschaft bringen,
Die alles löste, was uns jetzt verwirrt:

Denn du hast nicht des Treuen Rat geachtet. 1455

Iphigenie.

Was ich vermochte, hab' ich gern gethan.

Arkas.

Noch änderst du den Sinn zur rechten Zeit.

Iphigenie.

Das steht nun einmal nicht in unsrer Macht.

Arkas.

Du hältst unmöglich, was dir Mühe kostet.

Iphigenie.

Dir scheint es möglich, weil der Wunsch dich trägt. 1460

Arkas.

Willst du denn alles so gelassen wagen?

Iphigenie.

Ich hab' es in der Götter Hand gelegt.

Arkas.

Sie pflegen Menschen menschlich zu erretten.

Iphigenie.

Auf ihren Fingerzeig kommt alles an.

Arkas.

Ich sage dir, es liegt in deiner Hand.

1465

Des Königs aufgebracht^r Sinn allein

Bereitet diesen Fremden bitterⁿ Tod.

Das Heer entwöhnte längst vom harten Opfer

Und von dem blut'gen Dienste sein Gemüt.

Ja, mancher, den ein widriges Geschick

1470

An fremdes Ufer trug, empfand es selbst,

Wie göttergleich dem armen Irrenden,

Umhergetriebnen an der fremden Grenze,

Ein freundlich Menschenangeficht begegnet.

O wende nicht von uns, was du vermagst!

1475

Du endest leicht, was du begonnen hast:

Denn nirgends baut die Milde, die herab

In menschlicher Gestalt vom Himmel kommt,

Ein Reich sich schneller, als wo trüb und wild
 Ein neues Volk, voll Leben, Mut und Kraft, 1480
 Sich selbst und banger Ahnung überlassen,
 Des Menschenlebens schwere Bürden trägt.

Iphigenie.

Erschüttere meine Seele nicht, die du
 Nach deinem Willen nicht bewegen kannst.

Arkas.

So lang' es Zeit ist, schont man weder Mühe 1485
 Noch eines guten Wortes Wiederholung.

Iphigenie.

Du machst dir Müh', und mir erregst du Schmerzen;
 Vergebens beides: darum laß mich nun.

Arkas.

Die Schmerzen sind's, die ich zu Hülfe rufe:
 Denn es sind Freunde, Gutes raten sie. 1490

Iphigenie.

Sie fassen meine Seele mit Gewalt,
 Doch tilgen sie den Widerwillen nicht.

Arkas.

Fühlt eine schöne Seele Widerwillen
 Für eine Wohlthat, die der Edle reicht?

Iphigenie.

Ja, wenn der Edle, was sich nicht geziemt, 1495
 Statt meines Dankes mich erwerben will.

Arkas.

Wer keine Reigung fühlt, dem mangelt es
 An einem Worte der Entschuldigung nie.

Dem Fürsten sag' ich an, was hier geschehn.

O wiederholtest du in deiner Seele,

1500

Wie edel er sich gegen dich betrug

Von deiner Ankunft an bis diesen Tag!

und

Dritter Auftritt.

Iphigenie (allein).

Von dieses Mannes Rede fühl' ich mir

Zur ungelegnen Zeit das Herz im Busen

Auf einmal umgewendet. Ich erschrecke! —

1505

Denn wie die Flut mit schnellen Strömen wachsend

Die Felsen überspült, die in dem Sand

Am Ufer liegen: so bedeckte ganz

Ein Freudenstrom mein Innerstes. Ich hielt

In meinen Armen das Unmögliche.

1510

Es schien sich eine Wolke wieder sanft

Um mich zu legen, von der Erde mich

Empor zu heben und in jenen Schlummer

Mich einzuniedern, den die gute Göttin

Um meine Schläfe legte, da ihr Arm

1515

Mich rettend faßte. — Meinen Bruder

Ergriff das Herz mit einziger Gewalt:

Ich horchte nur auf seines Freundes Rat;

Nur sie zu retten drang die Seele vorwärts.

Und wie den Klippen einer wüsten Insel

1520

Der Schiffer gern den Rücken wendet, so

Lag Tauris hinter mir. Nun hat die Stimme

Des treuen Manns mich wieder aufgeweckt,

Daß ich auch Menschen hier verlasse, mich
 Erinnert. Doppelt wird mir der Betrug 1525
 Verhaßt. O bleibe ruhig, meine Seele!
 Beginnst du nun zu schwanken und zu zweifeln?
 Den festen Boden deiner Einsamkeit
 Mußt du verlassen! Wieder eingeschifft,
 Ergreifen dich die Wellen schaukelnd, trüb 1530
 Und bang verkenneft du die Welt und dich.

Vierter Auftritt.

Iphigenie. Pylades.

Pylades.

Wo ist sie? daß ich ihr mit schnellen Worten
 Die frohe Botschaft unsrer Rettung bringe!

Iphigenie.

Du siehst mich hier voll Sorgen und Erwartung
 Des sichern Trostes, den du mir versprichst. 1535

Pylades.

Dein Bruder ist geheilt! Den Felsenboden
 Des ungeweihten Ufers und den Sand
 Betraten wir mit fröhlichen Gesprächen;
 Der Hain blieb hinter uns, wir merkten's nicht.
 Und herrlicher und immer herrlicher 1540
 Umloberte der Jugend schöne Flamme
 Sein laßig Haupt; sein volles Auge glühte
 Von Mut und Hoffnung, und sein freies Herz
 Ergab sich ganz der Freude, ganz der Lust,
 Dich, seine Retterin, und mich zu retten. 1545

Iphigenie.

Gefegnet seist du, und es möge nie
 Von deiner Lippe, die so Gutes sprach,
 Der Ton des Leidens und der Klage tönen!

Pyllades.

Ich bringe mehr als das; denn schön begleitet,
 Gleich einem Fürsten, pflegt das Glück zu nahen. 1550

Auch die Gefährten haben wir gefunden.

In einer Felsenbucht verbargen sie

Das Schiff und saßen traurig und erwartend.

Sie sahen deinen Bruder, und es regten

Sich alle jauchzend, und sie baten dringend, 1555

Der Abfahrt Stunde zu beschleunigen.

Es sehnet jede Faust sich nach dem Ruder,

Und selbst ein Wind erhob vom Lande lispelnd,

Von allen gleich bemerkt, die holden Schwingen.

Drum laß uns eilen, führe mich zum Tempel, 1560

Laß mich das Heiligtum betreten, laß

Mich unsrer Wünsche Ziel verehrend fassen!

Ich bin allein genug, der Göttin Bild

Auf wohlgeübten Schultern wegzutragen;

Wie sehn' ich mich nach der erwünschten Last! 1565

(Er geht gegen den Tempel unter den letzten Worten, ohne zu bemerken,
 daß Iphigenie nicht folgt; endlich kehrt er sich um.)

Du stehst und zauderst — Sage mir — Du schweigst!

Du scheinst verwörren! Widersezet sich

Ein neues Unheil unserm Glück? Sag' an!

Hast du dem Könige das kluge Wort

Bermelden lassen, das wir abgeredet?

1570

Iphigenie.

Ich habe, teurer Mann; doch wirst du schelten.
 Ein schweigender Verweis war mir dein Anblick.
 Des Königs Bote kam, und wie du es
 Mir in den Mund gelegt, so sagt' ich's ihm.
 Er schien zu staunen und verlangte bringend, 1575
 Die seltn' Feier erst dem Könige
 Zu melden, seinen Willen zu vernehmen;
 Und nun erwart' ich seine Wiederkehr.

Pyllades.

Weh uns! Erneuert schwebt nun die Gefahr
 Um unsre Schläfe! Warum hast du nicht 1580
 Ins Priesterrecht dich weislich eingehüllt?

Iphigenie.

Als eine Hülle hab' ich's nie gebraucht.

Pyllades.

So wirst du, reine Seele, dich und uns
 Zu Grunde richten. Warum dacht' ich nicht
 Auf diesen Fall voraus und lehrte dich 1585
 Auch dieser Forderung auszuweichen!

Iphigenie.

Schilt

Nur mich, die Schuld ist mein, ich fühl' es wohl;
 Doch konnt' ich anders nicht dem Mann begegnen,
 Der mit Vermuth und Ernst von mir verlangte,
 Was ihm mein Herz als Recht gestehen mußte. 1590

Pyllades.

Gefährlicher zieht sich's zusammen; doch auch so
 Laß uns nicht zagen oder unbesonnen *lose heraus*
 Und übereilt uns selbst verraten. Ruhig
 Erwarte du die Wiederkunft des Boten

Und dann steh fest, er bringe, was er will: 1595

Denn solcher Weihung Feter (anzuordnen.)

Gehört der Priesterin und nicht dem König.

Und fordert er, den fremden Mann zu sehn, *a ueelie...*

Der von dem Wahnsinn schwer belastet ist, *h. a. d. u.*

So lehn' es ab, als hieltest du uns beide *andere* 1600

Im Tempel wohl *gewandt* verwahrt. So schaff' uns Lust,

Daß wir aufs eiligste, den heil'gen Schatz

Dem rauh unwürd'gen Volk entwendend, fliehn.

Die besten Zeichen sendet uns Apoll,

Und eh' wir die Bedingung fromm erfüllen, 1605

Erfüllt er göttlich sein, Versprechen schon.

Drest ist frei, *gehört!* — Mit dem Befreiten,

O führet uns hinüber, günst'ge Winde,

Zur Felseninsel, die der Gott bewohnt;

Dann nach Mycen, daß es lebendig werde, 1610

Daß von der Asche des verloschnen Herdes

Die Vatergötter fröhlich sich erheben

Und schönes Feuer ihre Wohnungen

Umleuchte! Deine Hand soll ihnen Weihrauch *incense*

Zuerst aus goldnen Schalen streuen. Du 1615

Bringst über jene Schwelle Heil und Leben wieder,

Entsühnst den Fluch und schmückst neu die Delnen

Mit frischen Lebensblüten herrlich aus. (189)

Iphigenie.

Vernehm' ich dich, so wendet sich, o Teurer,

Wie sich die Blume nach der Sonne wendet, 1620

Die Seele, von dem Strahle deiner Worte

Getroffen, sich dem süßen Troste nach.

Wie köstlich ist des gegenwärt'gen Freundes

Gewisse Rede, deren Himmelskraft

Ein Einsamer ^{de-er-lich} entbehrt und still versinkt. 1625
 Denn langsam reißt, verschlossen in dem Busen,
 Gedank' ihm und Entschluß; die Gegenwart
 Des Liebenden entwickelte sie leicht.

Pyllades.

Leb wohl! Die Freunde will ich nun geschwind
 Beruhigen, die sehnlich wartend harren. 1630
 Dann komm' ich schnell zurück und lausche hier
 Im Felsenbusch versteckt auf deinen Wink —
 Was sinnest du? Auf einmal überschwebt
 Ein stiller Trauerzug die freie Stirne.

Iphigenie.

Verzeih! Wie leichte Wolken vor der Sonne,
 So zieht mir vor der Seele leichte Sorge 1635
 Und Bangigkeit vorüber.

Pyllades.

Fürchte nicht!

Betrüglisch schloß die Furcht mit der Gefahr
 Ein enges Bündniß; beide sind Gefellen.

Iphigenie.

Die Sorge nenn' ich edel, die mich warnt,
 Den König, der mein zweiter Vater ward,
 Nicht tückisch zu betrügen, zu berauben. 1640

Pyllades.

Der deinen Bruder schlachtet, dem entfliehst du.

Iphigenie.

Es ist derselbe, der mir Gutes that.

Pyllades.

Das ist nicht Undank, was die Not gebeut. 1645

Iphigenie.

Es bleibt wohl Undank; nur die Not entschuldigt's.

Pyllades.

Vor Göttern und vor Menschen dich gewiß.

Iphigenie.

Allein mein elgen Herz ist nicht befriedigt.

Pyllades.

Zu strenge Forderung ist (Verborgner) Stolz.

Iphigenie.

Ich untersuche nicht, ich fühle nur.

1650

Pyllades.

Fühlst du dich recht, so mußt du dich verehren.

Iphigenie.

Ganz unbesleckt genießt sich nur das Herz.

Pyllades.

So hast du dich im Tempel wohl bewahrt;

Das Leben lehrt uns, weniger mit uns

Und andern strenge sein; du lernst es auch.

1655

So wunderbar ist dies Geschlecht gebildet,

So vielfach ist's verschlungen und verknüpft,

Daß keiner in sich selbst, noch mit den andern

Sich rein und unverworren halten kann.

Auch sind wir nicht bestellt, uns selbst zu richten.

1660

Zu wandeln und auf seinen Weg zu sehen,

Ist eines Menschen erste, nächste Pflicht;

Denn selten schätzt er recht, was er gethan,

Und was er thut, weiß er fast nie zu schätzen.

Iphigenie.

Fast überredest du mich zu deiner Meinung.

1665

Pyllades.

Braucht's Überredung, wo die Wahl versagt ist?
Den Bruder, dich und einen Freund zu retten,
Ist nur ein Weg; fragt sich's, ob wir ihn gehn?

Iphigenie.

O laß mich zaubern! denn du thätest selbst
Ein solches Unrecht keinem Mann gelassen, 1670
Dem du für Wohlthat dich verpflichtet hieltest.

Pyllades.

Wenn wir zu Grunde gehen, wartet dein
Ein härterer Vorwurf, der Verzeihung trägt.
Man sieht, du bist nicht an Verlust gewohnt,
Da du, dem großen Übel zu entgehen, 1675
Ein falsches Wort nicht einmal opfern willst.

Iphigenie.

O trüg' ich doch ein männlich Herz in mir,
Das, wenn es einen kühnen Vorsatz hegt,
Vor jeder andern Stimme sich verschließt!

Pyllades.

Du weigerst dich umsonst; die eh'rne Hand
Der Not gebietet, und ihr ernstest Wink
Ist oberstes Gesetz, dem Götter selbst
Sich unterwerfen müssen. Schweigend herrscht
Des ew'gen Schicksals unberatne Schwester.
Was sie dir auferlegt, das trage; thu, 1680
Was sie gebeut. Das andre weist du. Bald
Komm' ich zurück, aus deiner heil'gen Hand
Der Rettung schönes Siegel zu empfangen.

Fünfter Auftritt.

Iphigenie allein.

Ich muß ihm folgen; denn die Meinigen
 Seh' ich in dringender Gefahr. Doch ach! 1690
 Mein eigen Schicksal macht mir bang und bänger.
 O, soll ich nicht die stille Hoffnung retten,
 Die in der Einsamkeit ich schön genährt?
 Soll dieser Fluch denn ewig walten? Soll
 Nie dies Geschlecht mit einem neuen Segen 1695
 Sich wieder heben? — Nimm doch alles ab! *all. theing. par.*
 Das beste Glück, des Lebens schönste Kraft
 Ermattet endlich, warum nicht der Fluch?
 So hofft' ich denn vergebens, hier verwahrt,
 Von meines Hauses Schicksal abgeschieden, 1700
 Dereinst mit reiner Hand und reinem Herzen
 Die schwer besleckte Wohnung zu erlösen.
 Kaum wird in meinen Armen mir ein Bruder
 Vom grimme'n Übel wundervoll und schnell
 Geheilt, kaum naht ein lang' erslehtes Schiff, 1705
 Mich in den Port der Vaterwelt zu leiten,
 So legt die faule Not ein doppelt Laster
 Mit eherner Hand mir auf: das heilige,
 Mir anvertraute, vielverehrte Bild
 Zu rauben und den Mann zu hintergehn, 1710
 Dem ich mein Leben und mein Schicksal danke.
 O daß in meinem Busen nicht zuletzt
 Ein Widerwille keime! der Titanen,
 Der alten Götter tiefer Haß auf euch,

Olympier, nicht auch die zarte Brust
 Mit ^{Lebhaft} Geierklauen fasse! Rettet mich
Und rettet euer Bild in meiner Seele! 1715

Vor meinen Ohren tönt das alte Lied
 — Vergessen hatt' ich's und vergaß es gern —
 Das Lied der Parzen, das sie grausend sangen, 1720
 Als Tantalus vom goldnen Stuhle fiel;
 Sie litten mit dem edeln Freunde; grimmig
 War ihre Brust, und furchtbar ihr Gesang.
 In unsrer Jugend sang's die Amme mir
 Und den Geschwistern vor, ich merkt' es wohl. 1725

Es fürchte die Götter
 Das Menschengeschlecht!
 Sie halten die Herrschaft
 In ewigen Händen
 Und können sie brauchen 1730
 Wie's ihnen gefällt.

Der fürchte sie doppelt,
 Den je sie erheben!
 Auf Klippen und Wolken
 Sind Stühle bereitet 1735
 Um goldene Tische.

Erhebet ein Zwist sich:
 So stürzen die Gäste,
 Geschmäht und geschändet,
 In nächtliche Tiefen 1740
 Und harr'n vergebens,
 Im Finstern gebunden,
 Gerechten Gerichtes.

Sie aber, sie bleiben
In ewigen Festen 1745

An goldenen Tischen.

Sie schreiten vom Berge

Zu Bergen hinüber ;

Aus Schlünden der Tiefe

Dampft ihnen der Atem 1750

Erstickter Titanen,

Gleich Opfergerüchen

Ein leichtes Gewölke. *a fait mit*

Es wenden die Herrscher

Ihr segnendes Auge 1755

Von ganzen Geschlechtern,

Und ^{selben} meiden, im Enkel

Die ehemals geliebten,

Still redenden Züge

Des Ahnherrn zu sehn. 1760

So fangen die Parzen ;

Es horcht der Verbannte

In nächtlichen Höhlen,

Der Alte, die Lieber,

Denkt Kinder und Enkel 1765

Und schüttelt das Haupt.

Fünfter Aufzug.

Erster Auftritt.

Thoas. Arkas.

Arkas.

Bewirrt muß ich gestehn, daß ich nicht weiß,
Wohin ich meinen Argwohn richten soll.
Sind's die Gefangnen, die auf ihre Flucht
Verstoßen sinnen? Ist's die Priesterin, 1770
Die ihnen hilft? Es mehrt sich das Gerücht,
Das Schiff, das diese beiden hergebracht,
Sei irgend noch in einer Bucht versteckt.
Und jenes Mannes Wahnsinn, diese Weihe,
Der heil'ge Wdrwand dieser Jögrung, rufen 1775
Den Argwohn lauter und die Vorsicht auf.

Thoas.

Es komme schnell die Priesterin herbei!
Dann geht, durchsucht das Ufer scharf und schnell
Vom Vorgebirge bis zum Hain der Göttin.
Verschonet seine heil'gen Tiefen, legt 1780
Bedächt'gen Hinterhalt und greift sie an;
Wo ihr sie findet, faßt sie, wie ihr pflegt.

Zweiter Auftritt.*Thoas allein.*

Entsetzlich wechselt mir der Grimm im Busen,
 Erst gegen sie, die ich so heilig hielt,
 Dann gegen mich, der ich sie zum Verrat 1785
 Durch Nachsicht und durch Güte bildete.
 Zur Sklaverei gewöhnt der Mensch sich gut
 Und lernet leicht gehorchen, wenn man ihn
 Der Freiheit ganz beraubt. Ja, wäre sie
 In meiner Ahnherrn rohe Hand gefallen, 1790
 Und hätte sie der heil'ge Grimm verschönt,
 Sie wäre froh gewesen, sich allein
 Zu retten, hätte dankbar ihr Geschick
 Erkennt und fremdes Blut vor dem Altar
 Vergossen, hätte Pflicht genannt, 1795
 Was Not war. Nun lockt meine Güte
 In ihrer Brust verwegnen Wunsch herauf.
 Vergebens hofft' ich, sie mir zu verbinden;
 Sie sinnt sich nun ein eigen Schicksal aus.
 Durch Schmeichelei gewann sie mir das Herz; 1800
 Nun widersteht' ich der; so sucht sie sich
 Den Weg durch List und Trug, und meine Güte
 Scheint ihr ein altverjährtes Eigentum.

Dritter Auftritt.*Iphigenie. Thoas.**Iphigenie.*

Du forderst mich? Was bringt dich zu uns her?

Postume
Thoas.

Du schiebst das Opfer auf; sag' an, warum?

1805

Iphigenie.

Ich hab' an Arkas alles klar erzählt.

Thoas.

Von dir möcht' ich es weiter noch vernehmen.

Ami
Iphigenie.

Die Göttin giebt dir Frist zur Überlegung.

Thoas.

Sie scheint dir selbst gelegen, diese Frist.

Iphigenie.

Wenn dir das Herz zum grausamen Entschluß
Verhärtet ist: so solltest du nicht kommen!

1810

Ein König, der Unmensliches verlangt,
Findt Diener gnug, die gegen Gnab' und Lohn
Den halben Fluch der That begierig fassen;
Doch seine Gegenwart bleibt unbesleckt.

1815

Er sinnt den Tod in einer schweren Wolke,
Und seine Boten bringen flammendes
Verderben auf des Armen Haupt hinab;
Er aber schwebt durch seine Höhen ruhig,
Ein unerreichter Gott, im Stürme fort.

1820

Thoas.

Die heil'ge Lippe tönt ein wildes Lieb.

Iphigenie.

Nicht Priesterin, nur Agamemnons Tochter.

Der Unbekannten Wort verehrtest du,

Der Fürstin willst du rasch gebieten? Nein!

Von Jugend auf hab' ich gelernt gehorchen,

1825

Erst meinen Eltern und dann einer Gottheit,
 Und folgsam fühl' ich immer meine Seele
 Am schönsten frei; allein dem harten Worte,
 Dem rauhen Ausspruch eines Mannes mich
 Zu fügen, lern' ich weder dort, noch hier.

1830

Thoas.

Ein alt Gesetz, nicht ich, gebietet dir.

Iphigenie.

Wir fassen ein Gesetz begierig an,
 Das unsrer Leidenschaft zur Waffe dient.
 Ein andres spricht zu mir, ein älteres,
 Mich dir zu widersetzen, das Gebot,
 Dem jeder Fremde heilig ist.

1835

Thoas.

Es scheinen die Gefangnen dir sehr nah
 Am Herzen: denn vor Anteil und Bewegung
 Bergiffest du der Klugheit erstes Wort,
 Daß man den Mächtigen nicht reizen soll.

1840

Iphigenie.

Red' oder schweig' ich, immer kannst du wissen,
 Was mir im Herzen ist und immer bleibt.
 Löst die Erinnerung des gleichen Schicksals
 Nicht ein verschlossnes Herz zum Mitleid auf?
 Wie mehr denn meins! In ihnen seh' ich mich.
 Ich habe vorm Altare selbst gezittert,
 Und feierlich umgab der frühe Tod
 Die Knieende; das Messer suchte schon,
 Den lebenvollen Busen zu durchbohren;
 Mein Innerstes entsezte wirbelnd sich,
 Mein Auge brach, und — ich fand mich gerettet.

1845

1850

Sind wir, was Götter gnädig uns gewährt,
 Unglücklichen nicht zu erstatten schuldig?
 Du weißt es, kennst mich, und du willst mich zwingen!

Thoas.

Gehorche deinem Dienste, nicht dem Herrn. 1855

Iphigenie.

Laß ab! beschönige nicht die Gewalt,
 Die sich der Schwachheit eines Weibes freut.
 Ich bin so frei geboren als ein Mann.
 Stünd' Agamemnons Sohn dir gegenüber,
 Und du verlangtest, was sich nicht gebührt, 1860
 So hat auch er ein Schwert und einen Arm,
 Die Rechte seines Busens zu verteid'gen.
 Ich habe nichts als Worte, und es ziemt
 Dem edeln Mann, der Frauen Wort zu achten.

Thoas.

Ich acht' es mehr als eines Bruders Schwert. 1865

Iphigenie.

Das Loß der Waffen wechselt hin und her;
 Kein kluger Streiter hält den Feind gering.
 Auch ohne Hülfe gegen Truß und Härte
 Hat die Natur den Schwachen nicht gelassen:
 Sie gab zur List ihm Freude, lehrt' ihn Künste; 1870
 Bald weicht er aus, verspätet und umgeht.
 Ja, der Gewaltige verdient, daß man sie übt.

Thoas.

Die Vorsicht stellt der List sich klug entgegen.

Iphigenie.

Und eine reine Seele braucht sie nicht.

Iphigenie
Thoas.

Sprich unbehutsam nicht dein eigen Urteil.

1875

Iphigenie.

O sähest du, wie meine Seele kämpft,
 Ein böß Geschick, das sie ergreifen will,
 Im ersten Anfall mutig abzutreiben!

So steh' ich denn hier wehrlos gegen dich?

Die schöne Bitte, den anmuth'gen Zweig,

1880

In einer Frauen Hand gewaltiger

Als Schwert und Waffe, stoßest du zurück:

Was bleibt mir nun, mein Innres zu verteid'gen?

Ruf' ich die Göttin um ein Wunder an?

Ist keine Kraft in meiner Seele Tiefen?

1885

Thoas.

Es scheint, der beiden Fremden Schicksal macht

Unmäßig dich besorgt. Wer sind sie, sprich,

Für die dein Geist gewaltig sich erhebt?

Iphigenie.

Sie sind — sie scheinen — für Griechen halt' ich sie.

Thoas.

Landsleute sind es? Und sie haben wohl

1890

Der Rückkehr schönes Bild in dir erneut?

Iphigenie (nach einigem Stillschweigen).

Hat denn zur unerhörten That der Mann

Allein das Recht? Drückt denn Unmögliches

Nur er an die gewalt'ge Heldenbrust?

Was nennt man groß? Was hebt die Seele schauernd

Dem immer wiederholenden Erzähler,

1896

Als was mit unwahrscheinlichem Erfolg

Der Mutigste begann? Der in der Nacht

Allein das Heer des Feindes überschleicht,
 Wie unversehen eine Flamme wütend 1900
 Die Schlafenden, Erwachenden ergreift,
 Zulezt, gedrängt von den Ermunterten,
Auf Feindes Pferden, doch mit Beute kehrt,
 Wird der allein gepriesen? der allein,
 Der, einen sichern Weg verachtend, kühn 1905
 Gebirg' und Wälder durchzustreifen geht,
 Daß er von Räubern eine Gegend säubre?
 Ist uns nichts übrig? Muß ein zartes Weib
 Sich ihres angeborenen Rechts entäußern,
 Wild gegen Wilde sein, wie Amazonen 1910
 Das Recht des Schwerts euch rauben und mit Blute
 Die Unterdrückung rächen? Auf und ab
 Steigt in der Brust ein kühnes Unternehmen:
 Ich werde großem Vorwurf nicht entgehn,
 Noch schwerem Übel, wenn es mir mißlingt; 1915
 Allein euch leg' ich's auf die Kniee! Wenn
 Ihr wahrhaft seid, wie ihr gepriesen werdet:
 So zeigt's durch euern Beistand und verherrlicht
 Durch mich die Wahrheit! — Ja, vernimm, o König,
 Es wird ein heimlicher Betrug geschmiedet; 1920
 Vergebens fragst du den Gefangnen nach;
 Sie sind hinweg und suchen ihre Freunde,
 Die mit dem Schiff am Ufer warten, auf.
 Der älteste, den das Übel hier ergriffen
 Und nun verlassen hat — es ist Orest, 1925
 Mein Bruder, und der andre sein Vertrauter,
 Sein Jugendfreund, mit Namen Pylades.
 Apoll schickt sie von Delphi diesem Ufer
 Mit göttlichen Befehlen zu, das Bild

Odysseus
Gyges

Antiochus
Antiochus

Dianens weggurauben und zu ihm 1930
 Die Schwester hinzubringen, und dafür
 Verspricht er dem von Furien Verfolgten,
 Des Mutterblutes Schulbigen, Befreiung.
 Uns beide hab' ich nun, die Überbliebenen
 Von Tantal's Haus, in deine Hand gelegt: 1935
 Verdirb uns — wenn du darfst.

Thoas.

Du glaubst, es höre
 Der rohe Scythe, der Barbar, die Stimme
 Der Wahrheit und der Menschlichkeit, die Atreus, 1937
 Der Grieche, nicht vernahm?

Iphigenie.

Es hört sie jeder,
 Geboren unter jedem Himmel, dem 1940
 Des Lebens Quelle durch den Busen rein
 Und ungehindert fließt. — Was sinnst du mir,
 O König, schweigend in der tiefen Seele?
 Ist es Verderben? So töte mich zuerst!
 Denn nun empfind' ich, da uns keine Rettung 1945
 Mehr übrig bleibt, die gräßliche Gefahr,
 Horein ich die Geliebten übereilt
 Vorsätzlich stürzte. Weh! ich werde sie
 Gebunden vor mir sehn! Mit welchen Blicken
 Kann ich von meinem Bruder Abschied nehmen, 1950
 Den ich ermorde? Nimmer kann ich ihm
 Mehr in die vielgeliebten Augen schaun!

Thoas.

So haben die Betrüger künstlich dichtend
 Der lang' Verschlornen, ihre Wünsche leicht

Und willig Glaubenden ein solch Gespinnst 1955
Um's Haupt geworfen!

Iphigenie.

Nein! o König, nein!

Ich könnte hintergangen werden; diese
Sind treu und wahr. Wirst du sie anders finden,
So laß sie fallen und verstoße mich,
Verbanne mich zur Strafe meiner Thorheit 1960
An einer Klippeninsel traurig Ufer.

Ist aber dieser Mann der lang' ersehnte,
Geliebte Bruder, so entlaß uns, sei
Auch den Geschwistern wie der Schwester freundlich!

* Mein Vater fiel durch seiner Frauen Schuld, 1965
Und sie durch ihren Sohn. Die letzte Hoffnung
Von Atreus' Stamme ruht auf ihm allein.

Laß mich mit reinem Herzen, reiner Hand
Hinübergehn und unser Haus entschöhnen.
Du hältst mit Wort! — Wenn zu den Meinen se 1970
Mir Rückkehr zubereitet wäre, schwurst

Du mich zu lassen; und sie ist es nun.

Ein König sagt nicht, wie gemeine Menschen,
Berlegen zu, daß er den Bittenden
Auf einen Augenblick entferne, noch 1975

Verspricht er auf den Fall, den er nicht hofft;

Dann fühlt er erst die Höhe seiner Würde,

Wenn er den Harrenden beglücken kann.

Choas.

Unwillig, wie sich Feuer gegen Wasser
Im Kampfe wehrt und gischend seinen Feind 1980

Zu tilgen sucht, so wehret sich der Zorn

In meinem Busen gegen deine Worte.

Iphigenie.

O laß die Gnade, wie das heil'ge Licht
Der stillen Opferflamme, mir, umkränzt
Von Lobgesang und Dank und Freude, lobern. 1985

Thoas.

Wie oft besänftigte mich diese Stimme!

Iphigenie.

O reiche mir die Hand zum Friedenszeichen.

Thoas.

Du forderst viel in einer kurzen Zeit.

Iphigenie.

Um Guts zu thun braucht's keiner Überlegung.

Thoas.

Sehr viel! denn auch dem Guten folgt das Übel. 1990

Iphigenie.

Der Zweifel ist's, der Gutes böse macht.
Bedenke nicht; gewähre wie du's fühlst.

Vierter Auftritt.

Orest (gewaffnet). Die Vorigen.

Orest (nach der Szene gekehrt).

Verdoppelt eure Kräfte! Haltet sie
Zurück! Nur wenig Augenblicke! Weicht
Der Menge nicht und deckt den Weg zum Schiffe 1995
Mir und der Schwester!

(Zu Iphigenien, ohne den König zu sehen.)

Komm, wir sind verraten.

Geringer Raum bleibt uns zur Flucht. Geschwind!

(Er erblickt den König.)

Thoas (nach dem Schwerte greifend).

In meiner Gegenwart führt ungestraft
Kein Mann das nackte Schwert.

Iphigenie. *Herzliche*
Entheiliget

Der Göttin Wohnung nicht durch Wut und Mord. 2000
Gebietet euerm Volke Stillstand, höret
Die Priesterin, die Schwester!

Orest.

Sage mir!

Wer ist es, der uns droht?

Iphigenie.

Berehr' in ihm

Den König, der mein zweiter Vater ward!
Verzeih mir, Bruder! doch mein kindlich Herz 2005
Hat unser ganz Geschick in seine Hand
Gelegt. Gestanden hab' ich euern Anschlag
Und meine Seele vom Verrat gerettet.

Orest.

Will er die Rückkehr friedlich uns gewähren?

Iphigenie.

Dein blinkend Schwert verbietet mir die Antwort. 2010

Orest (der das Schwert einsteckt).

So sprich! du flehst, ich horche deinen Worten.

Fünfter Auftritt.

Die Vorigen. Pylades. Bald nach ihm Arkas. (Beide mit
bloßen Schwertern.)

Pylades.

Verwundet nicht! Die letzten Kräfte raffen

Die Unsrigen zusammen; welschend werden
 Sie nach der See langsam zurückgebrängt.
 Welch ein Gespräch der Fürsten find' ich hier!
 Dies ist des Königes verehrtes Haupt!

2015

Arkas.

Gelassen, wie es dir, o König, ziemt,
 Stehst du den Feinden gegenüber. Gleich
 Ist die Verwegenheit bestraft; es weicht
 Und fällt ihr Anhang, und ihr Schiff ist unser.
 Ein Wort von dir, so steht's in Flammen.

2020

Thoas.

Geh!

Gebiete Stillstand meinem Volke! Keiner
 Beschädige den Feind, so lang wir reden.

(Arkas ab.)

Orest.

Ich nehm' es an. Geh, sammle, treuer Freund,
 Den Rest des Volkes; harret still, welch Ende
 Die Götter unsern Thaten zubereiten.

2025

(Phylades ab.)

Sechster Auftritt.

Iphigenie. Thoas. Orest.

Iphigenie.

Befreit von Sorge mich, eh' ihr zu sprechen
 Beginnet. Ich befürchte bösen Zwist,
 Wenn du, o König, nicht der Billigkeit
 Gelinde Stimme hörst, du, mein Bruder,
 Der raschen Jugend nicht gebieten willst.

2030

Ihoas.

Ich halte meinen Zorn, wie es dem Ältern
Geziemt, zurück. Antworte mir! Womit
Bezeugst^{dein} du, daß du Agamemnons Sohn
Und Dieser Bruder bist?

Orest.

Hier ist das Schwert, 2035
Mit dem er Trojas tapfre Männer schlug.
Dies nahm ich seinem Mörder ab und hat
Die Himmlischen, den Mut und Arm, das Glück
Des großen Königes mir zu verleihn
Und einen schönern Tod mir zu gewähren. 2040
Wähl' einen aus den Edeln deines Heers
Und stelle mir den Besten gegenüber.
So weit die Erde Heldenöhne nährt,
Ist keinem Frembling dies Gesuch verweigert.

Ihoas.

Dies Vorrecht hat die alte Sitte nie 2045
Dem Fremden hier gestattet.

Orest.

So beginne
Die neue Sitte denn von dir und mir!
Nachahmend heiligt ein ganzes Volk
Die edle That der Herrscher zum Gesetz.
Und laß mich nicht allein für unsre Freiheit, 2050
Laß mich, den Fremden, für die Fremden kämpfen!
Fall' ich, so ist ihr Urtheil mit dem meinen
Gesprochen; aber gönnet mir das Glück,
Zu überwinden, so betrete nie
Ein Mann dies Ufer, dem der schnelle Blick 2055

Hülfreicher Liebe nicht begegnet, und
Getröstet scheide jeglicher hinweg!

Thoas.

Nicht unwert scheineſt du, o Jüngling, mir
Der Ahnherrn, deren du dich rühmſt, zu ſein.
Groß iſt die Zahl der edeln, tapfern Männer, 2060
Die mich begleiten; doch ich ſtehe ſelbſt
In meinen Jahren noch dem Feinde, bin
Bereit, mit dir der Waffen Loß zu wagen.

Iphigenie.

Mit nichts! Dieſes blutigen Beweiſes
Bedarf es nicht, o König! Laßt die Hand 2065
Vom Schwerte! Denkt an mich und mein Geſchick!
Der raſche Kampf verewigt einen Mann;
Er falle gleich, ſo preiſet ihn das Lieb.
Allein die Thränen, die unendlichen,
Der überbliebenen, der verlaſſenen Frau 2070
Zählt keine Nachwelt, und der Dichter ſchweigt
Von tauſend durchgeweinten Tag- und Nächten,
Wo eine ſtille Seele den verlornen,
Raſch abgeſchiednen Freund vergebens ſich
Zurückzurufen bangt und ſich verzehrt. 2075
Mich ſelbſt hat eine Sorge gleich gewarnt,
Daß der Betrug nicht eines Räubers mich
Vom ſichern Schutzort reiße, mich der Knechtſchaft
Verrate. Fleißig hab' ich ſie befragt,
Nach jedem Umſtand mich erkundigt, Zeichen 2080
Gefordert, und gewiß iſt nun mein Herz.
Sieh hier an ſeiner rechten Hand das Mal
Wie von drei Sternen, das am Tage ſchon,

Da er geboren ward, sich zeigte, daß
 Auf schwere That, mit dieser Faust zu üben, 2085
 Der Priester deutete. Dann überzeugt
 Mich doppelt diese Schramme, die ihm hier
 Die Augenbraue spaltet. Als ein Kind
 Ließ ihn Elektra, rasch und unvorsichtig
 Nach ihrer Art, aus ihren Armen stürzen. 2090
 Er schlug auf einen Dreifuß auf — Er ist's —
 Soll ich dir noch die Ähnlichkeit des Vaters,
 Soll ich das innre Jauchzen meines Herzens
 Dir auch als Zeugen der Versicherung nennen?

Thoas.

Und hübe deine Rede jeden Zweifel, 2095
 Und bändig' ich den Zorn in meiner Brust,
 So würden doch die Waffen zwischen uns
 Entscheiden müssen; Frieden seh' ich nicht.
 Sie sind gekommen, du bekennest selbst,
 Das heil'ge Bild der Göttin mir zu rauben. 2100
 Glaubt ihr, ich sehe dies gelassen an?
 Der Grieche wendet oft sein lüstern Auge
 Den fernen Schätzen der Barbaren zu,
 Dem goldnen Felle, Pferden, schönen Töchtern;
 Doch führte sie Gewalt und List nicht immer 2105
 Mit den erlangten Gütern glücklich heim.

Orest.

Das Bild, o König, soll uns nicht entzweien!
 Jetzt kennen wir den Irrtum, den ein Gott
 Wie einen Schleier um das Haupt uns legte,
 Da er den Weg hierher uns wandern hieß. 2110
Um Rat und um Befreiung bat ich ihn

Von dem Geleit der Furien; er sprach:

„Bringst du die Schwester, die an Tauris' Ufer

Im Heiligtume wider Willen bleibt,

Nach Griechenland, so löset sich der Fluch.“

2115

Wir legten's von Apollens Schwester aus, *weil er es so meinte*

Und er gedachte dich! Die strengen Bande *ist es nicht*

Sind nun gelöst; du bist den Deinen wieder,

Du Heilige, geschenkt. Von dir berührt,

War ich geheilt; in deinen Armen faßte

2120

Das Übel mich mit allen seinen Klauen

Zum letztenmal und schüttelte das Mark

Entseßlich mir zusammen; dann entfloß's

Wie eine Schlange zu der Höhle. Neu

Genieß' ich nun durch dich das weite Licht

2125

Des Tages. Schön und herrlich zeigt sich mir

Der Göttin Rat. Gleich einem heil'gen Bilde,

Daran der Stadt unwandelbar Geschick

Durch ein geheimes Götterwort gebannt ist,

Nahm sie dich weg, dich Schützerin des Hauses;

2130

Bewahrte dich in einer heil'gen Stille

Zum Segen deines Bruders und der Deinen.

Da alle Rettung auf der weiten Erde

Verloren schien, giebst du uns alles wieder.

Laß deine Seele sich zum Frieden wenden,

2135

O König! Hindre nicht, daß sie die Weiße

Des väterlichen Hauses nun vollbringe,

Mich der entführten Halle wiedergebe,

Mir auf das Haupt die alte Krone brücke!

Bergilt den Segen, den sie dir gebracht,

2140

Und laß des nähern Rechtes mich genießen!

Gewalt und List, der Männer höchster Ruhm,

Wird durch die Wahrheit dieser hohen Seele
 Beschämt, und reines kindliches Vertrauen
 Zu einem edeln Manne wird belohnt.

2145

Iphigenie.

Denk' an dein Wort und laß durch diese Rede
 Aus einem graden, treuen Munde dich
 Bewegen! Sieh uns an! Du hast nicht oft
 Zu solcher edeln That Gelegenheit.
 Versagen kannst du's nicht; gewähr' es bald.

2150

Thoas.

So geht!

Iphigenie.

Nicht so, mein König! Ohne Segen,
 In Widerwillen, scheid' ich nicht von dir.
 Verbann' uns nicht! Ein freundlich Gastrecht walte
 Von dir zu uns: so sind wir nicht auf ewig
 Getrennt und abgeschieden. Wert und teuer, 2155
 Wie mir mein Vater war, so bist du's mir,
 Und dieser Eindruck bleibt in meiner Seele.
 Bringt der Geringste deines Volkes je
 Den Ton der Stimme mir ins Ohr zurück,
 Den ich an euch gewohnt zu hören bin, 2160
 Und seh' ich an dem Ärmsten eure Tracht:
 Empfangen will ich ihn wie einen Gott,
 Ich will ihm selbst ein Lager zubereiten,
 Auf einen Stuhl ihn an das Feuer laden
 Und nur nach dir und deinem Schicksal fragen. 2165
 O geben dir die Götter deiner Thaten
 Und deiner Milde wohlverdienten Lohn!
Leb' wohl! O wende dich zu uns und gieb

Ein helbes Wort des Abschieds mir zurück!
Dann schwellt der Wind die Segel sanfter an,
Und Thränen fließen lindernd vom Auge
Des Scheidenden. Leb' wohl! und reiche mir
Zum Pfand ^{deiner} der alten Freundschaft deine Rechte.

2170

Thoas.

Lebt wohl!

NOTES.

Iphigenie auf Tauris. *Iphigenie* (Greek Ἰφιγένεια) is usually pronounced *ĭ-ft-gén-jè* (with a hard *g*), but in Goethe's poetry the word has five syllables *ĭ-ft-gé-ni-è* (e.g. ll. 430, 911, 1173).

auf Tauris. The name *Tauris* (l. 56) was used by Goethe perhaps after the analogy of *Aulis* (as the French formed their *Tauride* after *Aulide*). Goethe was no doubt aware of the fact that *Tauris* was not really the name of a place but he probably chose it for the sake of its shortness. The ancients called the inhabitants of the peninsula *Tauri* (Greek Ταῦροι) and the country, now called the Crimea (vie Krim), (*Chersonesus*) *Taurica* (Greek: Χερσόνησος Ταυρικῆ). The temple of Diana may be supposed to have stood at or near the modern *Balaclava*. In the list of 'dramatis personae' Goethe calls Thoas König der Taurier. The Taurians are several times called *Σκυῆνες* (ll. 164, 800, 1937) in our play.

ACT I.

The scene of this act and of the whole drama is laid in the sacred grove in front of the temple of the Taurian Diana. The temple may be imagined to stand on the right of the spectator. The sea would be visible on his left far below through the trees of the sacred grove sloping down towards the shore. The time of action need not fill more than a few hours and certainly does not exceed one day. By strictly observing the unities of place and time Goethe has conformed to the rules of the Greek classical drama and more particularly to those of his model, the *Iphigenia among the Taurians* (Ἰφιγένεια ἡ ἐν Ταύροις) of Euripides. The Greek play is generally known by its Latin name, *Iphigenia in Tauris*.

Scene 1.

The monologue of the heroine opening the play, unfolding her situation and expressing her wishes was taken by Goethe from Euripides just as the great opening monologue of *Faust* was suggested by Marlowe's *Doctor Faustus*. The act begins and ends with a lyrical monologue and a prayer addressed by Iphigenia to Diana, her protecting goddess. For the earliest prose text of the opening monologue see Appendix I. 1, on page 212.

1. *Heraus*, which goes with *Trat' ich* (l. 4), would in ordinary prose be placed after *Gefühl* (l. 4).

Büpfel, m. pl., 'boughs,' really 'tree-tops.' *Büpfel* and *Gipfel* are sometimes used as synonyms. They are not connected etymologically, and *Gipfel*, m. means generally 'top,' 'summit,' 'highest point' (of a house, mountain, happiness), while *Büpfel*, m. only denotes 'top of a tree.' Cp. Goethe's well-known song: *Über allen Gipfeln / ist Ruh', / In allen Büpfeln / spürest du / kaum einen Hauch.*

3. *Wie* is short for *Ebenso wie*, 'just as.'

5. This line was added in the final revision. Instead of *sie* one would rather expect *ech*, which actually occurs in the original prose, referring to *Schatten* (l. 1).

7. *So manches Jahr*. *So* serves to emphasize *manches Jahr*, 'many a year, indeed.' Cp. Uhland's *Ich hab' dich geliebet so manches Jahr* (in *Der Birtin Lächterlein*, l. 16). Cp. l. 98.

Goethe has purposely abstained from stating more exactly how many years Iphigenia has spent among the Taurians. A somewhat pedantic calculation based on the dates usually given by the ancient classical writers would arrive at the following conclusion. At the time of the sacrifice at Aulis she must have been at least fifteen years old; the Trojan war lasted ten years; Orestes avenged his father in the eighth year after the murder; two years at least must be assumed to have elapsed between the fall of Troy and the landing of Orestes on the Taurian shore. According to such a prosaic calculation Iphigenia would now be at least 35 years old. But the poet wished his heroine to appear still young and beautiful and therefore avoids giving any definite dates. She must of course not be imagined to be still in her first girlhood, as her character is fully developed, and she has been able to win for herself the sincere affection of the king, but if we deduct

10 years from the above calculation we may imagine the heroine of our play, the elder sister of Orestes, to be about 25 years old when the action of the drama commences.

bewahrt, 'has kept.' In signifying what has been and still is we require in English the perfect tense leaving the present to be inferred. The German and also the French leave the past to be inferred in such cases.

11. This line and the following account for Iphigenia's appearance on the scene. She has come out of the temple to watch the distant sea from the sacred grove. There is a fine picture by Anselm Feuerbach in the Berlin National Gallery representing Iphigenia in a long Greek garment leaning on a rock on the sea-shore and looking out over the blue sea with longing eyes. A similar situation, familiar to Goethe's mind, is that of Odysseus on the island of Ogygia where he was kept against his will by the nymph Calypso and where he sat weeping on the shore longing to return home to Ithaca (*Odyssey* V, 151—158). The situation of the beautiful princess Kudrun in a famous old German popular epic is also very similar.

13. This line and the following were added by Goethe when, after having at last reached the longed for Italian soil, he began to mould his play into its final form. In his *Italienische Reise* (Jan. 6, 1787) Goethe writes *Am Gardasee, als der gewaltige Mittagswind die Wellen ans Ufer trieb, wo ich wenigstens so allein war als meine Gelbin am Gestade von Tauris, so ich die ersten Sinnen der neuen Bearbeitung.* And in his Italian diary we read under Sept. 12, 1786 (dated Torbole on the Lake of Garda) that he worked at *Iphigenie* and looked at the high waves of the lake and rejoiced to see for himself the confirmation of the truth of Vergil's words (*Georg.* II, 160): *fluctibus et fremitu assurgens, Benace, marino.*

gegen, 'in response to,' 'in answer to.'

14. dumpfe, 'dull,' 'hollow sounding,' not responsive to her yearning.

16. einsam, in ordinary prose *einsamet*. Adjectives preceding nouns in older German were frequently uninflected. In modern German prose the adjective must always be inflected, but the old licence still exists in poetry, especially before neuter nouns, and in some idiomatic phrases: *bar Geld, gut Heil, auf gut Glück.* See II. 32, 69, 105, 130, etc.

der Gram. This personification is quite in accordance with ancient classical usage. The idea of grief snatching away every coming joy ere it reaches the lip of the unfortunate person reminds the hearer of the sufferings of Iphigenia's ancestor Tantalus as depicted in Homer's *Odyssey* (XI). There is also a very interesting parallel in an early part

of Faust (I, ll. 1635—36), where Mephisto says to the self-tormenting doctor:

Hör' auf mit deinem Gram zu spielen,
Der, wie ein Geier, dir am Leben frisst.

Here the allusion to the fable of Prometheus is evident.

17. Das nächste Glück, viz. present enjoyment in a happy family life.

18. abwärts possibly stands for heimwärts according to Greek usage where *κατάγεται*, 'to go down,' often means 'to go home.' But abwärts may also mean fort (von der Gegenwart), 'away' (from the contemplation of the present situation). Cp. the verb abschweifen.

21. Mitgebörne is formed in imitation of the Greek *σύγγονοι* and *συγγενείς* (which is of frequent occurrence in the classical poets) and of the Latin *cognati*. It has the meaning of Blutsverwandte, more especially of Geschwister. In this meaning it occurs again in Goethe's Pandora (Hempel ed. x, 352, 4), where Prometheus approaches his sleeping brother Epimetheus with the words:

Du aber, einz'ger Mitgebörner, ruhst du hier?

and in a very early portion of Goethe's great novel Wilhelm Meister (Book II, Ch. 1), written about the same time as *Ipfigenie*, where Wilhelm in his grief is comforted by die Liebe der Mitgebörnen. The word is of course only poetic and was coined by Goethe. Compare *erbgelborene* ll. 501, 1370.

fest und fester instead of the usual fester und fester or immer fester is very characteristic of the language of Goethe, who likes to begin with the positive and follow it up by way of gradation by a comparative. Compare *hang und hänger* (l. 1691), and numerous instances from his poems, e.g. *naß und nasser* (*Zauberlehrling*, l. 85), *rot und rötter* (*Epilog zu Schillers Ode*, l. 49) and others. In l. 1540 we find the more usual two comparatives: *herrlicher und...herrlicher*, but the second comparative is preceded by *immer* expressing further gradation.

23. Ich rechte...nicht, 'I will not argue,' 'I will not reason.'

24. Der Frauen Zustand, 'woman's condition,' 'woman's lot.' Frauen is here probably the gen. plural, but it may also be taken to be the archaic genit. sing. of Frau, which is not unfrequently used in Goethe's writings and letters, and more especially in our play in ll. 966, 1864, 1881, 1965. Cp. also the parallel expression *des Weibes Glück* (l. 29), where however *das Weib* is contrasted with *der Mann*.

25. *34 Haus* und in dem Kriege seems to be formed after the analogy of the Latin *domi militiaeque*, 'in peace and in war,' but the meaning

is here that man *rules everywhere*, 'at home' and on the battle-field, even in foreign lands he knows how to defend himself. The original version differs a good deal. See page 212, ll. 11 sqq.

27. *Ïhn* is placed twice emphatically at the beginning of a sentence.

29. *eng-gebunden*, 'circumscribed within narrow limits,' say 'confined and narrow.'

Glück, n., has here the neutral meaning of *Gefchick*, n. 'fortune,' 'destiny,' 'lot.' In l. 1793 *Gefchick* means 'good fortune.'

30. *Echon*, 'even,' i.e. if nothing better is to be had.

31. *Trost*, m. (long o), 'comfort,' because even a rough husband will be ready to protect her.

elent, supply *ist sie* or *wird sie*.

33. *So*. She illustrates the general statement by the experience of her own life.

ein edler Mann. It is important to bear in mind that the highmindedness of the king on which the issue of the drama depends is early insisted on by Iphigenia as well as by Arkas (l. 181). In the most critical situation Iphigenia never loses her firm belief in the noble nature of Thoas, and she is not disappointed. On the different conceptions of his character as represented by Goethe and Euripides respectively see the Introduction.

34. *heil'gen*, because Iphigenia is the property of the goddess. Everything connected with the gods is, according to Greek custom, called *heil'ig* in our drama, and *heil'ig* is for this reason of very frequent occurrence throughout the play. Cp: *heil'ger Hain* (l. 2), *heil'ge Jungfrau* (l. 65), *heil'ge Stufen* (l. 104). See also ll. 1130, 1775 n. and the Introduction, Chapter on Style.

36. *Mit stillem Willen*. Iphigenia does not feel so much repugnance to the office itself as to the conditions under which she is obliged to perform it. She would be quite willing to serve the goddess in voluntary service (*freiem Dienste*) out of gratitude. According to Greek tradition Iphigenia remained a priestess of Diana till her death.

37. *meiner Retterin*. See ll. 420 sqq., 1846 ff., and the Introduction.

38. *freiem = freiwilligem* is opposed to *Skavenbanden* (l. 34). The original version had *em'gem*, which does not express the contrast.

40. *Diana*. Goethe uses in this play as a rule not the Greek but the Latin forms of classical names. The Greek form *Artemis* occurs nowhere in the drama. In l. 420 we find *Diane*. The gen. of *Diana* is *Dianens* (l. 55), instead of which we should now prefer *Dianaa*. See l. 1176 n. and cp. l. 47 n.

41. Des größten Königs, because her father Agamemnon had been chosen to be the leader of the Greek princes and their hosts against Troy. Königs. The archaic form (instead of the usual Könige) is retained for the sake of the metre.

42. genommen, supply hast. Auxiliaries are frequently omitted in dependent clauses, especially in poetry. See ll. 52, 157, 384, 418, etc.

43. wenn du...Wenn du (l. 45)...So (l. 51). This is an imitation of the Greek form of a solemn prayer. Cp. ll. 1327 sqq. and the prayer of Thetis in Homer's *Iliad*, I, 503 (in Voss' translation):

Vater Zeus, wenn ich je mit Worten dir, oder mit Thaten,
Kommst' in der Götter Schaar; so gewähre mir dieses Verlangen:
Gib mir meinen Sohn...!

45. göttergleich is a common Homeric epithet (*ἰσὸθεός, ἀνρίθεός, θεοεικλος, θεοειδής*) referring to the imposing outward appearance of heroes. The adj. göttergleich occurs no less than seven times in *Ipfigenie* (45, 695, 772, 814, 1272, 1306, 1472) and not unfrequently in other poetic works of Goethe. There are many traces in this drama of the influence of Homer's language. See the Index to the notes.

46. The idea of this line is that if Agamemnon did so much for the goddess she should in return do as much for him and his house. It was a common notion among the Greeks that in return for their sacrifices the gods were bound to help them.

47. Troja's. Another genitive of Troja, viz. Troja's, occurs l. 416. Instead of Troja's Goethe has Sions (l. 963) in a passage which was added at the final revision.

umgewanthen Mauern is another classical expression which occurred several times in the play as originally written. (e.g. 3f Troja umgekehrt? see l. 844; das Schwert, mit dem er Troja umgekehrt, see l. 2036), but was kept in this passage only in Goethe's final revision. The use of the verb umwanthen in the sense of 'to destroy (a town) completely' corresponds to the Greek *ἀναστρέφειν* and *καταστρέφειν*, and to the Latin *pervertere*.

49. Clitren; acc. sing. of Clitra. Cp. l. 405 and Hippodamien (l. 339); Klytaemnestren (l. 995); Ipfigenien (l. 1173). Goethe intentionally omits all mention of Agamemnon's youngest daughter, Chrysothemis, and represents Elektra as the only sister of Iphigenia. Elektra was to play a very important part in Goethe's proposed drama *Ipfigenie in Delphi*. See the Introduction. She is also a very important figure in several of the classical Greek dramas.

den Sohn, viz. Orestes.

50. Die schönen Schätze. It is possible to take these words as an apposition to Gattin, Gieftren, and Sohn, but it seems very doubtful whether Goethe intended them to be taken in this way and did not in these words rather refer to the riches heaped up in the king's treasure-house at Mycenae. This interpretation is also rendered probable by the consideration of the readings of the earlier versions of the play which have Schatz instead of Schätze, viz. hast du meine Geschwister Gieftren und Dresten, den Knaben, und unsre Mutter, ihm zu Hause den schönen Schatz bewahret, so rette mich.... See Appendix I. 1, 26—27. The treasure of a king was most important in the olden times, his power and renown depending largely on his wealth. Hence it was only natural that Iphigenia should specially mention the royal Schätze here. The use of the adj. schön is also more appropriate if referred to actual treasures.

Scene 2.

Arkas, who is the confidential servant of the king and at the same time heartily devoted to Iphigenia, becomes the natural intermediary between the two. He is a higher type of the typical messenger of the ancient classical drama, and reminds us of the 'confidant' of the French stage. The name Arkas (= Arcadian) is a strange name for a Scythian. Goethe probably borrowed it from Racine's *Iphigénie en Aulide*, where Agamemnon's herald is called Arcas.

54. beut is the archaic and poetic form instead of the usual modern bietet. Goethe uses both forms in this drama, cp. gebeut (ll. 1645, 1686) and gebietet (l. 1681). Instead of the simple beut the compound entbietet would be more usual.

58. vor is here equivalent to voran, voraus or vor...her.

59. er kommt...es naht. The verbs indicate that the king who is in advance of his army will come into the temple while the army will only come near the grove. Cp. l. 1422 n.

60. Mit, i.e. Iphigenia and her attendant maidens. In the drama of Euripides the maidens appear on the stage and constitute the Chorus, while in Goethe's play they remain in the temple.

61. willkommenem. Iphigenia wishes to imply that certain sacrifices, such as human beings, are *not* welcome to the goddess. We soon see the importance of her warning. willkommenem should be read with a special stress.

62. Gnadenblick, m., 'look of grace,' say 'gracious eye.'

74. In this and the following lines the dialogue is carried on in short and often quite epigrammatic sentences, by which it gains in

animation. This is called technically *stichomythia* (στιχομυθία), 'talking in [alternate] lines.' Stichomythia is common in Greek tragic writers, in the classical French tragedians, and also in Shakespeare. It was very successfully imitated by both Goethe and Schiller. It is interesting to note that most of the cases in which stichomythia occurs in *Iphigenie* are found in the play as originally written and as a rule in nearly the same words as the present. For other cases of stichomythia see the Chapter on Metre § 9.

76. This line has become a familiar quotation.

77. *Und* has here almost an adversative meaning 'but.' *Arkas* seems to urge that as she has become a stranger to her own country her present home is no longer the *fremde*.

81. *Die*, supply *Da* before *Die* from l. 79.

The expression *gefellt und lieblich* is what is called by grammarians a hendiadys (or *ἑν διὰ δύοιν*, 'one through two') for *lieblich gefellt*. The earlier copies have in fact in *lieblicher Gesellschaft*, 'in pleasant company,' 'in sweet union.' Cp. l. 1530.

84. *Ein fremder Fluch*, 'a foreign curse,' means here a curse of which *Iphigenia* was quite innocent. The curse is here personified as a demon (*saße an...trennte...riß mit eh'rner Faust entzwei*). As to the nature of the *fremder Fluch* different opinions are held. Some suppose that the reference is to her being innocently involved in the old curse which had hung over her race since the days of her ancestor *Tantalus*. Others suppose it to refer to the misfortune brought upon herself, her house and her nation by the carrying off of *Helen* and its disastrous consequences (ll. 411—29). The latter view seems to be the better one, as *Iphigenia* was actually involved in the consequences of *Helen's* infidelity to her husband, while she was saved from all knowledge of the horrors which took place in her own family. Nor is she represented in this first monologue as brooding upon the curse that hung over the race of *Tantalus*.

86. *Mit eh'rner Faust*. We do not say in English 'with a brazen fist,' but must say 'with iron hand' or 'with iron grasp.' The adjective *eh'ern* in the sense of *fest* or *unwiderstehlich* occurs frequently in our drama after the analogy of the Homeric *χαλκεος*. See ll. 331, 540, 1129, 1309, 1361, 1680.

©ie. Pronouns are occasionally placed early in a sentence, the subject to which they refer being mentioned in a subsequent clause in apposition. Thus more marked attention is drawn to the noun. This construction occurs in the oldest German texts. Other instances in our play occur in ll. 1217, 1273 and 1809.

hahn, 'from here,' '(gone) away,' 'past,' 'gone.' The use of the simple adverb without a verb of motion is very common in German.

87. Gedeihn, n., 'prosperous development.'

88. Selbst gerettet = Sogar or Obgleich gerettet.

89. ein Schatten is again a Homeric turn. The departed in Hades were called Shades (Greek *σκια*, Lt. *umbræ*. Cp. also Schattenreich l. 597, and ll. 1263, 1336). Iphigenia calls her life among the Taurians a second death (l. 53) and thus looks upon herself, separated from her beloved home, as one departed, a shade, one dead to all pleasure in life.

91. so with a strong stress means 'in this respect,' or 'in your position.' It does not belong to unglücklich.

96. Wirt, 'host,' has here the meaning of 'protector,' 'benefactor.'

97. tief geheimnisvolles. tief may be taken as an adjective without inflection. Goethe very often uses two adjectives without a copula (und), and one must not mistake the former uninflected adjective for an adverb. In tief geheimnisvolles it is possible to take tief either as an adverb or as an adjective, in other cases only the latter is possible, e.g. ll. 110, 162, 201, etc. Schiller has the same construction in his later dramas, and perhaps still more frequently than Goethe.

98. Vor so viel Jahren, 'many years ago.' See l. 7 n.

99. Kam...zu begegnen = begegnete. The motion implied in begegnen is brought out more vividly by kam. Cp. hanbeln ging (l. 480) and the French *venir* with the infinitive. In Goethe's poem *Amor als Hand-schaftsmaler* l. 61 we find: Geht zu kommen.

Gottgegeben is formed after the model of the Greek *θεόδοτος*, *θεόδοτος* for von Gott gegeben. Another similar compound formed in the classical way is gottbesät (l. 1067).

102. sonst...war, 'formerly was,' 'used to be.'

104. Stufen, f. pl., 'steps' stands here for the 'altar' (for burnt offerings), to which some steps usually led up. On heißen see l. 34 n.

105. Brauch, m., the simple form is more poetic than the usual Gebrauch.

108. The departed spirits of those who had been evil doers or who had not received proper funeral rites were supposed by the ancients to haunt the places where they were buried.

109. nur vertrauern, 'sorrow in nought but sorrow.' vertrauern, 'pass in sorrowing.' The prefix ver- in this and other verbs means 'away.'

110. fröhlich selbstbewußtes, the feeling that one passes one's life according to one's own will (selbstbewußt) renders a man joyful (fröhlich).

112. grauen Tagen. The days passed by the Shades in the nether

world of Hades were 'gray,' i.e. 'gloomy,' as the rays of the sun did not penetrate there. The joyless existence (l. 114) of the Shades in the dim and gloomy regions of Hades is described in the eleventh book of Homer's *Odyssey*.

113. *Lethe*. Lethe was the name of a river in the lower world from which the Shades drank and thus obtained forgetfulness of their past existence. They could only in exceptional cases and for a short time recover their memory if they drank the blood of some offerings, as was the case when Odysseus went down to Hades (*Odyssey* XI). Cp. also ll. 1258 sqq.

selbstvergessen. The formation of this word reminds us of the numerous Greek compounds with *auto-*. The earlier versions have *vergessen ihrer selbst*. The opposite is *selbstbewußt* (l. 110). /

114. *feiert* means here 'spends inactively,' 'passes idly.' Cp. *Feiertag*, 'holiday,' *Feierabend*, 'curfew time,' 'time for leaving off work,' or phrases such as *Nicht lang gefeiert!* 'be quick,' 'there is no time to be lost.' *feiern* is derived from *die Feier*, M.H.G. *vīre*, O.H.G. *fīra*, which was borrowed from the Low Latin *feria* formed from the classical Latin *feriae* (N.H.G. *ferien*), 'holidays.' The usual meaning of *feiern* is now 'to celebrate.'

115. This line has become a familiar quotation.

116. *Frauenschiedsal*, n., 'woman's destiny.' *Frauen* may be again (l. 24) the genitive singular. The original play has *des Weibes Schiedsal*, and the last prose version *eines Weibes Schiedsal*.

117. *gnüget* by syncope for *genüget*. See the Chapter on Metre § 2, b.

118. *so sehr = so sehr auch*, 'however much,' 'although...much.' He is sorry for her because these views spoil all her enjoyment of life.

128. *Diane* stands here instead of the usual nom. *Diana*, perhaps in order to avoid the vowel *a* in three consecutive syllables. Goethe had a very fine ear for euphony in both prose and poetry. See l. 420.

129. *sie mangelt der Opfer* is a phrase impossible in modern prose and not common in Goethe's own time. In Luther's translation of the Bible, the language of which at all times influenced Goethe's diction, we find a similar phrase (Rom. iii. 23) *Sie...mangeln des Ruhms, den sie an Gott haben sollten*. In *Dieß von Verlichungen* Goethe wrote originally *Meine Lampe mangelt Öls*. One might still say in poetry and in high style *sie entbehrt der Opfer*. The usual phrase now would be *daß ihr die...Opfer mangeln* or *daß sie die...Opfer entbehrt*.

131. *Um[sch]webt...der Sieg*. *Der Sieg* is another personification [compare above ll. 16 (*Gram*) and 84 (*Fluch*)], conceived by the poet as a

leading and inspiring genius. In ancient works of art we find representations of a winged goddess *Nikē* or *Victoria* guiding the reins of the victor's chariot or crowning him with a wreath, hovering above or before him. Goethe's idea is inspired by the ancient representations, but is not quite identical with them.

132. *eilt...voraus*, 'hastens in advance' of the army, means that the enemy sometimes retreats on simply hearing of the approach of the army of King Thoas without attempting to fight it.

135. *Milde* was really a quality unknown to a Scythian king and is not found in the Thoas of Euripides. But Goethe represents Thoas and his people as having been civilised by the gentle presence of Iphigenia.

140. *ein Gott* is a classical turn which was imitated by both Goethe and Schiller. The same phrase occurs in ll. 744, 750, 846. Arkas does not know who brought Iphigenia to his land. Cp. l. 99 *einer Gottgegebenen*.

142. *unwirtbaren* stands here for *ungastfreundlichen*, 'inhospitable,' 'unfriendly.' Cp. the Greek *ἀξενος*. *unwirtbar* is usually an epithet of the sea meaning *wüst und öde*.

Todesufer, cp. ll. 100—101 and Schiller's poem *Das Gletscherfest*, ll. 15—16, in which he says with reference to an uncivilised country:

Weß' dem Fremdling, den die Bogen
Werfen an den Unglücksstrand!

143. *zubereitest* instead of the ordinary *bereitest* is a little high-flown. *zubereiten* is usually said of food. *bereitest* occurs in the prose texts and also in l. 230. *verschafft* might also have been used in ordinary prose. Cp. ll. 2026, 2163.

144. This line and the following are now a familiar quotation.

Das Wenige, viz. the little good one has done.

145. *wie viel...bleibt* is the true sentiment of a noble and aspiring soul. It is possible, but not necessary, to assume that Iphigenia here refers to her intended purification of her family and old home.

147. *wägt*, 'weighs,' 'ponders,' hence 'makes much of,' 'makes too much of'; it thus becomes almost equivalent to *überschätzt*, 'overrates.'

154. *ängstest*, now usually *ängstigt* (see l. 44). The shorter form is the older one and occurs not unfrequently in writers of the XVIIIth and XVIIIth centuries. *ängsten* occurs again in l. 1407. In the same way Goethe had originally written *beschönen* where in the final revision he substituted *beschönigen* (l. 1856), and *verunreinigen* where we should now say *verunreinigen* but which the poet altered to *entheiligen* (l. 1436). Every-where he endeavoured to get rid of the shorter forms.

155. mühsam = mit Mühe, 'with difficulty.'

161. *Folger*, m., instead of the usual *Nachfolger* is poetic. Cp. *Folgerin* l. 939. Goethe and Schiller, following Klopstock in this respect, often use a simple word where a compound would be used in ordinary prose. *Folger* and *Folgerin* were only introduced into our drama in the final Roman revision. The masculine *Folger* is not unusual in older German, but *Folgerin* seems to be a coinage of Goethe's. Cp. also *Brauch* (l. 105 n.), *Schluß* (l. 204 for *Beischluß* or *Entschluß*, and l. 1368 for *Entschluß*).

164. *Scythe* should be carefully pronounced: either *Stsüt*, or, in imitation of the Greek pronunciation, *Sküt*. The Scythians (Greek *Σκυθαι*, Lat. *Scyths*), probably related to the Persians and thus of Indo-Germanic origin, were nomadic tribes in the west of Asia, and also in the Crimea. In l. 1937 King Thoas calls himself *der rōhe Scythe*.

setzt — *Vorzug*, 'sets no value on fine speeches.' The laconism of the Scythians (*ἡ ἀρεὴ Σκυθῶν βήρις*) was proverbial among the Greeks, who admired fluency of speech and were of opinion that the art of influencing men's minds by skilful and eloquent speeches was not unworthy of brave and high-minded men (Odysseus, Pylades).

168. *langsam sein*, 'slowly and with subtlety.' In *Hermann und Dorothea* (VI. 261) we find similarly:

Klug das Gespräch zu lenken und wenden verstehend.

169. *ein rückhaltend Weigern*, lit. 'a reserved refusal,' say 'a cold refusal.' *rückhaltend* is short for (vielleicht) *zurückhaltend*, 'keeping (thyself) back.'

173. *sein Werben* is of the greatest importance for Goethe's play. In Euripides' drama *Iphigenia* is not wooed by anyone; in the plan of the intended first act of *Iphigenie en Tauride* by Racine it is not the king himself but his son who wishes to win the hand of the priestess.

174. If she married the king all hope of return would be lost for ever.

176. *Furcht*, f., 'fear' of being kept for ever by Thoas.

179. The end of this scene in the last prose text (C) is given in Appendix I. 3.

180. *ob...gleich* stands often for *obgleich*, 'although.' The same separation occurs frequently in Goethe's prose but is now unusual.

181. *in seiner großen Seele*. These important words were added in the final revision. See the note to l. 33 and l. 270.

183. *Unmut*, m., 'displeasure.' The force of the prefix *Un-* is here

to give to *Mut* 'mood,' 'disposition' the force of 'evil,' 'angry.' See ll. 189, 241, 614.

185. *hingeworfne Worte*, 'dropped words,' 'occasional words.'

186. *daß seine Seele fest den Wunsch ergriffen hat*. It has been suggested that *den* must be a mistake of the copyist or the printer for *der*, which was not corrected in subsequent editions. The older versions do not help to decide the question, they have simply *daß es in seiner Seele gährt*. It is true that *daß der Wunsch seine Seele ergriffen hat*, 'that the wish has taken possession of his soul,' is more common than 'that the soul has appropriated the wish,' and a parallel passage, although showing a different order of words, to the proposed emendation occurs in l. 234: *So lang' die Raube meinen Geist besaß*. Cp. also ll. 1876—7. In Goethe's own Rhenish dialect *der* is very largely used for the accusative as well as for the nominative and *vice versa den* occurs instead of *der*. Hence it would not be impossible to assume the occurrence of a dialectic form and to substitute *der* for *den*, or even to take *den* in the sense of *der*. Still it does not seem necessary to accept the conjecture, as the image of the soul getting hold of a wish is not by any means unpoetic or difficult to imagine. It is only one step further from the common saying *die Seele hegt* or *nährt den Wunsch*, and is similar to *sein Geist faßt den Plan*. Moreover it is not likely that Goethe and his friends and helpers would have overlooked the mistake in a number of successive editions.

188. It is characteristic of Goethe's system of punctuation and also of his way of reciting that in emphatic sentences consisting of two parts he puts a mark of exclamation at the end of the former and a full stop at the end of the latter part of the sentence. Thus the first portion is marked as being the most emphatic, the mark of exclamation denotes the climax. In reading Goethe's verses such points should be carefully noticed.

194. *dem...den Busen bänbiget*, 'whose heart...restrains.' The phrase (*den Busen*) *bänbigen* is again of Homeric origin (*Iliad* ix. 496, *δάμασεν θυμὸν μέγαν* 'restrain thy great heart') and was used by Goethe several times in this drama. Cp. ll. 988, 2096.

196. *Bette*, n., is the older form of the modern *Bett*. See l. 902. Hence the plural is *Betten* and not *Bette* or *Better*. The form *Bette* is still often used in poetry and sometimes in ordinary German.

198. *entschloßne*. Diana was as resolute to help as she was quick to punish offenders. The latter trait appears in the stories of Niobe, Actaeon, and even Agamemnon (ll. 420—23), the former in *her rescue of Iphigenia* at Aulis.

199. gewiß belongs to gern. Iphigenie has a double claim on the goddess both as a maiden and as her priestess.

201. Ein gewaltsam neues Blut can be understood in a twofold way, according as we regard gewaltsam as an adverb or as an uninflected adjective. Some take it to mean 'new in a violent way,' hence 'renewed by the force of passion'; others take neu as an equivalent to jung, the use of which seems to have been avoided solely on account of the Jünglingsthat of the following line. In the latter case the phrase would mean 'an impetuous youthful temper,' which would better agree with the original prose text: solch rasche Jünglingsthat herrscht nicht in Thoas Blut. See page 216, 1. The latter interpretation seems to be the better one. See the note to l. 97. Another case of neu in the sense of 'youthful' occurs l. 1480 ein neues Volk. The sense of the passage is of course that Thoas is too old and has too much self-control to be carried away by his passions to do something unworthy of himself.

203. Wie er sinnt = wie er gefinnt ist, 'according to his way of thinking.'

204. anbern, 'a different,' viz. the re-establishment of the old offerings of prisoners at the altar of Diana.

Entschluß, m., for Beschluß or Entschluß. See l. 105 n.

211. heißt, 'bids,' does not as a rule admit of zu (l. 212) before the infinitive. Compare Geibel's Spruch:

Heißt dein Herz dich Gutes thun,

Du es rein um beinetwillen.

213, 214. These lines have become a familiar quotation. See ll. 1863-64. gutes, 'kind.' Cp. the phrase gute Worte geben, 'to speak someone fair.'

215. soll, 'am to,' 'am able to.'

217. Wohlthat, f., is used here in a collective sense.

gutes Wort probably for the sake of the metre; the older texts have gute Worte. But cp. ll. 1398 (fluges Wort) and l. 1569 (das fluge Wort).

219. mit Wahrheit, which was wanting in the earlier versions, is a most important addition. Truthfulness is the keynote of Iphigenia's character and is a most important factor in the development of the play. It is as important for our conception of Iphigenia's character as such expressions as ein edler Mann (see l. 33 note) are for our conception of that of Thoas. By numerous little alterations and additions of this kind Goethe made great improvements in the final Italian revision of his drama.

Scene 3.

This great scene consists of *four* parts, viz. (1) the King's wooing and promise (ll. 210—229), (2) Iphigenia's account of her family and her own life before she came to Tauris (ll. 300—432), (3) the repetition of the King's offer, Iphigenia's answer and the animated discussion of her refusal (ll. 433—502), and (4) the King's order to reinstitute at once the human sacrifices to Diana, two strangers having just been taken prisoners (ll. 503—537). The beginning of this scene in the last prose text is given for comparison in Appendix I. 3 a (up to l. 286).

220. Iphigenia meets the King as the priestess of Diana with a formal greeting and blessing. She wishes that the goddess may grant him four things, viz. (1) Sieg und Ruhm, (2) Reichthum, (3) Wohl der Seinigen, and (4) jedes frommen Wunsches Fülle. The King answers to them one after the other; to the first in l. 226, to the second in ll. 227, 228; to the rest in ll. 228—230.

Gütern, 'possessions,' 'endowments'; say 'gifts' (Gaben). königliche Güter are possessions such as befit or are due to a king.

223. frommen is here equivalent to reinen, gottgefälligen, 'acceptable to the gods.' The choice of this qualifying adjective implies a warning to the King concerning his intended proposal to her. The usual meaning of ein frommer Wunsch is now 'a wish which is destined not to be fulfilled,' 'a vain wish.' Cp. also the use of fromm in ll. 260, 282 ('guileless,' 'gentle'), 1046, 1605.

Wunsches. Wunsch probably means here not merely the action of wishing, but, as it often does in older German, that which is wished for, the desired object.

Fülle, f., 'plenty.' Hence 'may all your pious wishes be granted you to the fullest extent' (alles das in Fülle, was du als fromme Wünsche begehrst). It is, however, also possible to take Fülle here as a synonym of Erfüllung, thus denoting not 'abundance' but 'fulfilment.' In that case we should translate 'the fulfilment of each pious wish.'

226. mein Woll should be accented. The King, replying to Iphigenia's first wish (l. 221 Ruhm), says that he would be quite happy if he had the praise of his own people, he does not care for the world outside and does not strive after world-wide victory and renown. This is a truly royal and a fatherly wish. It also shows that Thoas has some doubts as to the affection of his people. The colon is used here, as it is not unfrequently in Goethe's writings, with the mere force of a semicolon. It separates the answer to Iphigenia's first wish from his

answer to the second. After these two there is a full stop, as the third wish—the wish that he should be happy in his family life—is for Thoas the one of real importance, and is dealt with in a special sentence.

227. *genießen* is probably an indicative. Those who take the colon after *rühmte* to mean that now the contents of the people's praise are given see in *genießen* a subjunctive.

228. *Der ist am glücklichsten* refers to *das Wohl der Deinigen und jedes frommen Wunsch's Fülle* (ll. 222, 223). The King welcomes the third wish as he is anxious for a new domestic happiness which he hopes Iphigenia will bring to his lonely halls.

230. *dem...Wohl bereitet ist*, 'for whom...happiness is prepared,' i.e. 'who finds happiness.' *Wohl* stands for the usual *Glück*.

234. *befäß*, more usually *befehrschte* or *erfüllte*. *befißen* is here used in imitation of the Homeric use of *ἔχεν*, 'to hold.'

237. *gerochen* is the old strong past participle which in ordinary language has been replaced by the weak *gerächt*.

238. *daß*, usually *was*, which actually occurs in the prose version. *ergöbe* is a subj. of possibility after a negative (*nicht*), 'which can delight me.'

241. *still gebämpft*, 'silently subdued,' say 'hushed and subdued.'

247. *nicht...noch* stands often in the great classical plays in verse where in prose *weber...noch* would be required. See l. 586.

255. *Ankunft* is here evidently used in its older sense of 'origin,' 'descent,' for which *Abkunft* (or *Herfunft*, which Goethe uses several times in this play, see ll. 177, 814) is now said. Goethe uses *Ankunft* more than once in this now archaic sense. In some manuscripts and editions of our play *Ankunft* was unnecessarily replaced by *Abkunft*, but the older reading has been restored in the Weimar edition. The sense of 'descent' seems to be required by the context (cp. l. 251 *der Unbekannten* and l. 265 *meiner Eltern Namen und Haus*), but the adoption of the usual meaning of *Ankunft*, 'arrival,' can also be defended by the argument that the explanation of the mystery of Iphigenia's 'arrival' on the Scythian shore naturally involves an account of her 'descent.'

259. *Not=Notwendigkeit*, i.e. the necessity of keeping all foreign settlers or invaders, especially all Greeks, away. Cp. ll. 534 and 2102 sqq. and also l. 1680 n.

280. *frommen Rechts* refers here to the *Gastrecht*, the law of hospitality, which was not extended to any other stranger, but granted exclusively to her as one given and protected by the gods. Say 'hallowed privilege.'

genießt takes here, as in older German, the genitive case; but in the parallel passage, l. 282, it takes the accusative. Cp. l. 2125 note, and l. 2141. The older meaning of genießen is 'to have the benefit of,' hence 'to enjoy.' wohl must be strongly accented. Notice the *enjambement* and see the Chapter on Metre § 8.

262. ihres Tages = ihres Lebens. Tag stands for 'light of life,' hence for 'life' itself, as it does in Hermann und Dorothea IX. 288:

Heilig sei dir der Tag; doch schätze das Leben nicht höher
Als ein anderes Gut, und alle Güter sind trüglisch.

More usual in this sense of 'life' is the plural die Tage, see Hermann und Dorothea v. 14:

Denn die Tage sind kurz, und beschränkt der Sterblichen Schicksal.

Körner sings in his sonnet Abschied vom Leben, l. 3:

Hier steh' ich an den Marken meiner Tage.

263. Wirt, m., as opposed to Gast, m. (l. 261), means the ruler of the land. This meaning is common in older German. See l. 96 n.

264. Treue, f., is here an equivalent of Güte, gastfreundliche Aufnahme.

265. Verborg ich...war's is short for Wenn ich...verborg, so war's.

266. verwünschtes Haupt, 'accursed head,' for Iphigenia feels that she too belongs to the accursed race of Tantalus. Haupt stands here, like the Greek *kápa* or *κεφαλή*, and the Latin *caput*, poetically for 'personality,' 'being.' Cp. ein schuldboll Haupt (l. 285) and des Königes verehrtes Haupt (l. 2016).

269. nährst, 'thou dost protect.' The use of nähren instead of the usual erhalten was probably suggested by the Homeric use of *τρέφειν*. In the *Odyssey* v. 135 Voss translates:

Freundlich empfing ich den Gast, und nährst' ihn.

ein Entsetzen. The force of ein (which might have been omitted) is to emphasize Entsetzen, a 'special' horror, say 'a great horror.'

270. seltenem, 'rare,' say 'strange.'

272. vor der Zeit, i.e. the time fixed by Destiny, cp. the adj. vorzeitig, 'premature.'

275. Wanderung, f., does not really mean 'wanderings,' but her being away from home, say 'exile.'

zugebach't, 'destined,' 'ordained.' Her stay in Taurica is understood by her to be a time of trial ordained by the gods.

276. Elend, n., 'wretchedness,' 'misery,' has here still a tinge of its

original meaning of *Fremde*, *Heimatlosigkeit*, 'exile.' Goethe uses the word in this sense in *Hermann und Dorothea* v. 99:

Streifen nicht herrliche Männer von hoher Geburt nun im Elend?
jeden Schweifenden, 'every one wandering about.'

278. *fremder*, 'strange,' 'unsympathetic,' 'cruel.' The expression *die kalte Schreckenshand* was subsequently used by Schiller in several of his great dramas, viz. in *Wallensteins Tod* III. 2, l. 1345, and in *Die Braut von Messina* IV. 4, ll. 2308—9 when Isabella says:

Es zieht mich grausend hin und zieht mich schauernd
Mit dunkler kalter Schreckenshand zurück.

279. *Rat*, m., 'counsel,' has here the sense of the modern *Ratschluß* or *Abſicht* and means 'purpose.' The use of the word in this sense was apparently suggested by Luther's Bible, e.g. *Welcher Mensch weiß Gottes Rat?* (*Weisheit Salomonis* ix. 13.) Schiller says in his poem *Das Siegesfest*, ll. 68, 69:

Denn gerecht in Himmels Höhen
Waltet des Kronen Rat.

280. *Wir gebeten*, usually *Wir zubenken* (l. 275), 'intend for thee.' Similar phrases are *etwas für einen im Sinne haben*, *mit einem vorhaben*.

284. *Ich möchte* (or *dürfte*) *ſchwer zu überreden ſein*, 'I should be with difficulty persuaded,' 'It would be difficult to persuade me.' X

292. *ih'r Wink*, 'her nod,' say 'her hint,' 'her will,' 'her pleasure.' *Wink* is used here like the Latin *nūtus* which often expresses divine commands. Cp. l. 710 n.

294. *ſprech' ich dich von aller Forderung los*, 'I declare you free from all claims upon you,' 'I renounce all claims upon you.' We might also say *geb' ich allen Anſpruch an dich auf*. Of this promise Iphigenia reminds the King, Act v. Sc. 3, ll. 1970—78.

298. *Gefetz*, n., 'law' in the sense of '(acknowledged) right.' He refers to his being her benefactor, protector and king.

300. With this line begins the second portion of the great dialogue in which Iphigenia, whose tongue is at last unbound by the King's promise, relates the history of her family as far as she knows it. She stops several times overcome by her emotion, and is fond of beginning—as in ll. 300 sqq.—important disclosures with some general observation. (See ll. 351 sqq., 1892 sqq.) The King listens calmly as a man who has heard of and seen many terrible things, and only occasionally interrupts her account by brief questions.

303. A similar idea but referring to an intended deed occurs in

the great monologue of Wallenstein before he takes the decisive step, Wallensteins Tod I. 4, ll. 186 sqq.:

In meiner Brust war meine That noch mein;
Einmal entlassen aus dem sichern Winkel
Des Herzens, ihrem mütterlichen Voten,
Hinausgegeben in des Lebens Fremde,
Gehört sie jenen töd'schen Mächten an,
Die keines Menschen Kunst vertraulich macht.

ohne Rückkehr, 'without (the possibility of) a return.' Cp. Horace, *Ars poetica*, l. 390: *Nescit vox missa reverti*.

306. Iphigenia seems to imply that Thoas, when he learns from what race she is descended, will consider a union with her impossible. The original version had Ich bin aus Tantal's merkwürdigem Geschlecht. The omission of the adjective in the final revision is a great improvement.

307. This line has become a familiar quotation.

gelassen is a word of which Goethe is especially fond. It was in this place introduced in the final revision and produces an excellent effect. gelassen with Goethe means the supreme calmness amidst inward or outward disturbances which is characteristic of higher beings, and also of men of noble birth and character who have acquired perfect self-command and have learnt to submit with equanimity to the decrees of Providence. The adjective gelassen is really a past part. of lassen and was originally used in a religious sense by the mystics to denote one who has forsaken selfish aims and surrendered himself to the will of God. The great Swiss theologian Zwingli says Welcher in Gott gelassen ist wie Abraham, der bedarf keines Gesetzes (= Gesetzes). This meaning prevailed during the xvth—xviii centuries, and still occurs in the xviii, but gradually the word came to be used rather in a philosophical than in a religious sense. It denoted less a man who had given himself up entirely to God, than a man who always preserved his self-control. gelassen is a word characteristic of Goethe's own disposition, and it occurs frequently in his writings. In this play we find it again in ll. 830, 1108, 1461, 1670, 2017, 2101. The very frequent use of the verb lassen is also characteristic of the diction of Iphigenia. Some critics have blamed Goethe for not letting Thoas show himself more deeply impressed by Iphigenia's disclosure. But Thoas, as Goethe conceived his character, is gelassen, and is hardly ever carried away by emotion.

310. Thoas is supposed to be well acquainted with the story of Tantalus, King of Phrygia, but he is ignorant of the fate of his descendants. Pelops, the son of Tantalus, left Phrygia and settled down in the Peloponnesus. By mentioning only the glorious past of her ancestor, Thoas encourages Iphigenia to continue her story. She speaks with the greatest reverence of the founder of her race, and his guilt seems to her to be more pardonable than that of the rest of her ancestors. The tradition of her family does not know anything of the treason which according to the poets brought about his fall, but attributes his cruel punishment to a quarrel (3wist, l. 1737) with the gods. The story as related here is supplemented by the *Parzenlied* IV. 5, ll. 1726 sqq. Orestes' words III. 2, ll. 1301 sqq. are also full of deep veneration for his great ancestor.

312. *alterfahren* (notice the glottal stop in reading *alt-erfahren*) is a compound coined by Goethe meaning 'possessing old experience,' hence 'most experienced,' 'full of experience.'

vielen Sinn verknüpfen, lit. 'combining much sense,' 'combining many deep thoughts,' say 'pregnant with thought.'

316. *wandeln*, 'walk,' hence 'mix,' 'associate,' 'hold intercourse.'

318. *schwindeln*, 'to feel dizzy,' 'to grow giddy.' The usual construction is impersonal: *mir schwindelt*, 'I feel giddy,' but the personal construction in the sense of *Schwindel empfinden* occurs occasionally before and after Goethe's time. The meaning *schwindeln* = *Schwindel treiben*, 'to swindle,' 'to cheat,' is quite modern. With the idea of this passage compare Goethe's fine ode *Grenzen der Menschheit*, especially the second stanza beginning

Denn mit den Göttern
Soll sich nicht messen
Jrgend ein Mensch.

319. *kein Verräter*. There is a great deal of diversity in the classical legends as to the real guilt of Tantalus. According to some traditions Tantalus betrayed the secrets of the gods. Iphigenia emphatically denies this accusation. She does not state clearly what his guilt was, but apparently it was presumption (Greek *ὕβρις*), not unnaturally arising from his close association with the gods. This presumption and want of self-control becomes the curse of his race, and the expiation of this *Vermeffenheit* is made through Iphigenia's purity and *Gelassenheit*. Compare a very similar passage in Goethe's *Dichtung und Wahrheit*, Book XV.: *Doch auch die Kühnereu jenes Geschlechts, Tantalus, Ixion, Sisyphus, waren*

meine Heiligen. In die Gesellschaft der Götter aufgenommen, mochten sie sich nicht untergeordnet genug betragen, als übermütige Gäste ihres wirtlichen Donners Zorn verdient und sich eine traurige Verbannung zugezogen haben.

320. The same contrast occurs in Goethe's unfinished drama *Electra* II. 1, l. 795:

Wir dünken uns Gefellen und sind Knechte,

and we may also fitly compare Wallenstein's *Ed* IV. 2, ll. 2482 sqq.

Zum Fallstrick ward ihm seine Größ' und Macht

Und diese dunkelschwankende Gewalt.....

O, schab' um solchen Mann! denn keiner möchte

Da feste stehen, mein' ich, wo er fiel.

321. Des großen Donners, i.e. Zeus. The epithet is again due to the influence of Homer's language, especially *ὕψιππευέτης*, 'the lofty thunderer.' Cp. also the Latin *Jupiter Tonans* (or *Tonitrualis*). In a stanza of his poem *Die Götter Griechenlands*, which he subsequently rejected, Schiller speaks of Zeus as der Donnerer. See l. 1095.

nur ein Mensch, hence, 'too weak,' 'too small.' In the older version we read doch nur Mensch, 'after all only a human being,' as opposed to der große Donnerer.

323. streng, 'severe,' she does not say that their judgment was unjust. Iphigenia's idea of the gods is such as makes her a firm believer in their justice. But cp. ll. 1741—3. The punishment of Tantalus, according to the common Greek tradition, was that in the lower world (Tartarus) he was afflicted with a raging thirst, and at the same time placed up to his hips in a lake, the waters of which always receded from him as soon as he attempted to drink them. Over his head, moreover, hung branches of fruit, which receded in like manner when he stretched out his hand to reach them. In addition to all this there was suspended over his head a huge rock, ever threatening to crush him. From his punishment, which was proverbial in ancient times, we have our verb 'to tantalize' (i.e. to hold out hopes that cannot be realised), and in German one speaks of *Tantalusqualen*, i.e. torments caused by ever frustrated hopes. In the *Parzenlied* (IV. 5) his punishment is represented differently. See ll. 1307 n. and 1762—6.

Dichter singen. The older version has ihre Priester sagen. It is no doubt more suitable that Iphigenia, who is herself a priestess, should ascribe the false tale to the inventions of poets.

324. Jovis. This Latin genitive of Jupiter occurs more than once in the classical poetry of Goethe (see ll. 500, 984) and Schiller, e.g. *Jovis*

Thron in Schiller's ballad *Die Teilung der Erde*; *Sovis Haus* in *Die Klage der Ceres*. It is a short and convenient form for poetic usage, and was frequent in German poetry of the 17th and 18th centuries.

325. *des alten Tartarus*. Tartarus is called 'old' because it was supposed to have been created out of chaos before the earth. It was an abyss which lay as far beneath Hades as heaven is high above the earth (Homer's *Iliad* VIII. 18).

327. This question shows that Thoas does not know the fate of the descendants of Tantalus.

328. *Tita'nen*. The sons of the race of Tantalus (die Tantaliden) are here compared to the heaven-storming Titans (Tita'nen). But Tantalus himself was not really a Titan, he was only likened to them by Goethe on account of his arrogant disposition. And this natural disposition, fostered by the consciousness of enormous physical strength (*Brust* and *Mart*), is the cause of the hereditary curse under which the members of the great race suffer. They know nothing of moderation and self-control, they are not capable of seeing life dispassionately and of acting according to higher principles. They commit heavy crimes, being unable to resist the passion of the moment. Schiller has devoted a brilliant page of his *Briefe über die aesthetische Erziehung des Menschen* (Letter XXIV.) to the description of this state of mind, and he has aptly quoted the above lines (ll. 328—35) from *Ipfigenie*. *der Titanen* qualifies *Brust* no less than *Mart*.

331. *Der Gott* stands either generally for *die Gottheit* (die Götter) or for Jupiter. Comp. *ein Gott* l. 140 n.

schmietete...ein ehern Band, 'forged a band of brass.' This idea is conceived in the spirit of the ancient classical writers. As *Venus*' 'girdle of grace' is a symbol of her surpassing charm, so the 'band of brass' is a symbol of the moral blindness of the race of Tantalus and their utter subservience to every passionate impulse. A similar symbol in classical writings is the *aes triplex* of Horace (*Odes* I. 3, 9), where the 'threefold brass round the breast' denotes 'indomitable courage.' The same expression is used again by Goethe, although in a jocular sense, in a letter to Schiller (of August 9, 1797): *aber um die Stirn schmietete ihm ein ehernes Band der Vater der Götter*, and Schiller uses it again in his answer of Aug. 17. The expression in *Maria Stuart* I. 5, l. 334: *der ries Band um Eure hellen Sinne wob* may also well be compared. *If it was not suggested by Goethe's line*, it affords an interesting parallel. *ehern* means here again *unzerbrechlich*. See l. 86 n.

332. Rat, m., has here the meaning of Einsicht, Überlegung. Cp. the Lat. *consilium*.

333. ihrem scheuen düstern Blick. The words paint well the inner wretchedness of those who are a prey to their passions.

334. Begier, f., in prose usually Begierde, f.

336. der Gewaltig-wollende = der Gewaltig-wollende or der mit Gewalt Wollende, 'he who wished to enforce his will' regardless of consequences, say 'of irresistible will.' Cp. der Gewaltige, l. 1872. A genealogical table showing the relationship of the descendants of Tantalus so far as they are important for Goethe's drama, is given in Appendix IV. According to ancient tradition Tantalus had three children, Pelops, Broteas, and Niobe. Only the descendants of Pelops are given in the Appendix. It may be noted in passing that the same presumption and recklessness which ruined Tantalus and Pelops caused the terrible end of Niobe and her children.

337. geliebter Sohn. The geliebter, which was not in the original play, was added to bring out the love of Tantalus for his son, which is again emphasized in l. 1765. This family affection is not noticeable in his immediate successors, but appears again strongly in Iphigenia and Orestes.

338. durch Verrat und Mord. Oenomaus, king of Pisa in Elis, father of the beautiful Hippodamia, had been told by an oracle that he should be killed by his son-in-law. He thereupon declared that he would bestow the hand of his daughter upon the man who should conquer him in the chariot race, but that whoever was conquered should suffer death. This he did, because his horses were swifter than those of any other mortal: He had overtaken and slain many a suitor when Pelops came to Pisa. Pelops bribed Myrtilus, the charioteer of Oenomaus, by the promise of half the kingdom if he would assist him in conquering his master. Myrtilus agreed and took out the lynch-pins of the chariot of Oenomaus. In the race the king's chariot broke down, and he was thrown out and killed. Thus Hippodamia became the wife of Pelops. But as Pelops had now gained his end, he was unwilling to keep faith with Myrtilus, and accordingly as they were driving along a cliff he threw Myrtilus into the sea. As Myrtilus sank, he cursed Pelops and his whole race. The Peloponnesus (lit. 'the island of Pelops') was called after him. In the account of the story of Pelops Goethe follows Hyginus, Fab. 84.

339. Read: Ó-nó'-ma-u's Er-zeu'gte Hi'-p-po-da'-mie'n. Ó-nó'-ma-u's (Greek *Oivóμαος*) has four syllables, Hi'-p-podá'mie'n has five syllables, and the

quantity is different from the ancient which is *Hippodamía* (Gk. Ἰπποδάμεια). On the acc. form *Hippodamien* see the note to *Diana*, l. 40.

Erzeugte, 'daughter,' is formed after classical models. Cp. the Latin phrases *natus dea* or *satus Hectore* (Virgil). Originally Goethe had written *Des Oenomaus Tochter*, but he altered this in order to keep the Greek accentuation of *Oenomaus*.

340. bringt = gebiert, 'bears.' See l. 404.

341. Jüngst was younger than *Nereus*.

342. dem ersten Sohn. In the original prose Goethe had given his name, *Chrysis*, but he subsequently omitted it as being of no importance. For the same reason he does not give the name of his mother. See the Appendix.

343. Bette, n., say 'union.'

346. wähnt *ſie* die Mörderin is poetic for hält *ſie* für die Mörderin or wähnt, daß *ſie* die Mörderin ſei. This construction of *wähnen* with the double acc. is clearly a Latinism after the model of verbs such as *pulo*, *existimo*, etc. See ll. 523—4: der ſie blutigierig wähnt and ll. 614, 1073.

348. ſie entleibt ſich is poetic instead of the usual ſie tötet ſich or ſie nimmt ſich das Leben. The original meaning of *leib* is 'life'; it survives in *beileibe nicht*, 'not for your life,' and other phrases.

351. Iphigenia, who had paused overcome by the horrors she had to relate, is calmly encouraged by *Thoas* to continue. She begins once more with a general reflexion. 'Happy he who' (but I am *not* one of those happy ones). This reflexion (ll. 351—55) was added in the final revision.

354. Ende dieſer ſchönen Reihe. A well-known 18th century novel by *Hippel* was called *Lebensläufe in aufſteigender Linie* because in it the lives of several generations of the same family were described, each one being better and higher than the one immediately preceding it.

355. Denn continues and explains the preceding idea of a chain (*Reihe*) of successive generations of which the present generation is but the latest link and the natural outcome.

356. noch. We should in prose expect *oder*, as *no* *weder* precedes. In poetry *noch* is often preceded by *nicht*, and this *nicht* was perhaps suppressed on account of the *nicht* of the preceding line qualifying *gleich* (= *ſogleich*).

357. Erſt, 'only,' i.e. a line of good or bad men must *first* precede before the horror or the joy of the world can be produced.

359. Here at last Iphigenia continues her story. In the following

lines Goethe has made a very free use of the old tradition to suit his poetic purpose.

360. der Stadt, viz. Μυκῆν (Mycenae, Greek Μυκῆναι), an ancient Pelasgian or Achaean city, which was subsequently superseded by the Dorian Argos. The name is mentioned in ll. 878, 967.

361. Gemeinsam herrschend, 'with common sway.' The strong pause occurring in the middle of this line is repeated three times in the three following lines, which is quite unusual in the harmonious flow of Goethe's verses, and was not without reason objected to by Schiller in his criticism of Goethe's drama.

362. entehrt des Bruders Bette, 'dishonours his brother's bed' by seducing his wife Aërope.

363. Ätrea's has here as in Greek (Ἄτρεα) the stress on the second syllable, while as a rule it is accented Ἄτρεα (with long ἄ). See ll. 341, 360, 387, 400.

366. einen Sohn. His name was Plisthenes, but Goethe suppressed in his final text all names that are not of any importance.

374. trunfuen, lit. 'intoxicated,' say 'frenzied' with the delight of witnessing the tortures of his supposed nephew.

376. Begier der Rache is really a Latinism. In prose we should now say Begierde nach Rache (or Lust an Rache).

379. beiden Söhnen. They were called Plisthenes and Tantalus.

381. eßte, in prose usually eßelhaft, widerliche, 'loathsome.'

383. da (=als), 'when,' belongs also to the three following co-ordinated sentences; the apodosis begins with wirft (l. 387).

384. Gesättigt, sc. hat.

eine Weßmut...hören glaubt (l. 387). These lines were only added in the final text, and seem to have been suggested by a passage in Seneca's tragedy *Thyestes* (ll. 999—1004). The motive of deep melancholy overcoming people after having eaten human flesh without knowing it occurs also in medieval folklore (e.g. the story of the lady of Fayel, best known in Uhland's poem *Der Gastellan von Courcy*); also in fairy-tales (e.g. the Märchen vom Nachandelboom [Grimm N. 47] which Goethe knew).

387. This line has according to modern metre only four arses, but really gū'nſe'n should be read long with two stresses as if an unaccented syllable had been suppressed between them. The slight irregularity of the metre which is intentional well depicts the horror with which Iphigenia slowly and reluctantly relates the inhuman deed of her ancestor.

390. die Sonn' stands for Helios, the god of the Sun.

Antlig (or Angesicht) is poetic and more sublime than the ordinary Gesicht. The idea that the sun, horrified at witnessing these atrocities, changed his usual course, is found in several classical authors, e.g. in Euripides' *Iphig. Taur.* the Chorus sings (ll. 181 sqq. Hartung's translation):

Vom Geleis' entrückte die Sonn' einſt
Seitab ihr freisendes Flügelgeſpann,
Und wandte des heiligen Strahls Blick
Verſchwindend hinweg.

392. Ahnherrn is poetic for Vorfahren, 'ancestors.' See ll. 670, 692.

393. der Männer, 'of the men,' viz. of our race. The prose has viel ſchreckliches Geſchick und Thaten dieſer Unſeligen.

394. Thaten des verworrenen Sinnes = Thaten aus verworrenem Sinne, 'deeds inspired by unrestrained passion.' Cp. ll. 1567, 1659.

397. auch should be accented, 'do thou too conceal them,' 'do conceal them.'

399. du must be read with a strong accent.

401. Doch, Agamemnon (Agāmē'mōn) is not like his ancestors. Iphigenia is full of tender love and deep veneration for her great father.

402. ſeit meiner erſten Zeit is poetic instead of ſeit meiner Jugend. Cp. the Latin *a prima aetate*.

403. Ein Muſter des instead of the usual Das Muſter eines. Lines 401—3 were inserted in the final revision. Her utterances concerning her father are inspired by pure filial love. The Iphigenia of Euripides has never forgiven her father for having consented to sacrifice her and is filled with deep hatred against all those who caused her to be sacrificed, especially against Helen, Kalchas, and Odysseus. She exults on hearing of the death of Achilles, her faithless suitor. The language of Goethe's Iphigenia bears testimony to a noble nature which has forgiven the wrongs she has endured.

404. brachste, 'bore.' Cp. l. 340.

Erſtling, m., 'firstling,' 'first-fruit,' is (since the 16th century) used in German of the first born of men and animals, or the earliest product of trees, plants, etc.; in modern poetic language one also speaks of die Erſtlinge ſeiner Muſe, ſeiner Feder, ſeines Schwertes..., 'the first production of...', 'the first deeds of....'

406. Tantalus, the shorter form (instead of Tantalus', l. 306) occurs also in the prose texts. See the Chapter on Metre § 2, e. Schiller has Priamus instead of Priamus'.

408. The original prose corresponding to ll. 408—431 is very much shorter. It was extended and much improved in the final revision. For the sake of comparison it is printed in Appendix I. 3 b.

410. Daß, 'So that.'

412. sichern has here the meaning of sich sicher fühlen, also sichern, versichern. This meaning which corresponds to the Latin *securus* (as opposed to *tutus*) occurs not unfrequently in the classical German poetry.

zubereitet, in the prose texts bereitet. zubereiten is now as a rule only said of meals. See l. 143.

414. This is of course an allusion to the carrying off of Helen by Paris.

416. Xrojenε seems to be formed after the model of Eupojenε, which not unfrequently occurs in poetry. The usual form is of course Xrojaε (l. 47); compare Mycenenε (l. 878) for Mycenεε.

lagerte for lagern ließ, 'caused to encamp.' The factitive use of the verb lagern is uncommon.

419. Aulis was a harbour in Boeotia on the Euripus, where the Greek fleet assembled before sailing against Troy.

420. Diane instead of the usual Diana (which stands in the prose texts); the weakening of the final vowel is due to its absolute lack of stress at the end of the line. The prose accentuation would be Διά'να. The same weakening before a pause occurs in l. 506—a proof of Goethe's remarkably fine ear. See l. 128 n.

421. Erjürnt. The reason of her wrath is very differently told by the ancient classical poets. See the *Iphigenia at Aulis* of Euripides (Cambridge, Pitt Press ed. 1889. Introd. ix., x.).

424. Sie lödten. The vague Sie, referring to the Greeks generally, shows that she does not ascribe any special guilt to her father. See l. 403 n.

lödten. The allurements, suggested by Odysseus, was that she was to be married to Achilles, the most famous of the younger Greek heroes. The story of her intended sacrifice at Aulis—the first source of which appears to be the *Kypria*, a poem of the epic cycle attributed to Stasinus (Στασίνοε) who flourished about 776 B.C.—forms the subject of several great and many less important ancient and modern dramas. See the Introduction. The fine play of Euripides, *Iphigenia at Aulis* (Ἰφιγένεια ἡ ἐν Αὐλίδι) was translated into German (in 1788) by no less a poet than Schiller. J. Racine wrote a great tragedy *Iphigénie en Aulide* (first acted at Versailles in August 1764), which is considered to be one of his best plays.

425. Sie rissen mich vor den Altar. At the end of the play of Euripides Iphigenia is heroically ready to die for the benefit of her country. The following lines are almost entirely new. See Appendix I. 3 b.

429. Say 'I first recovered my senses from the anguish of death.'

430. es, 'she.' Now for the first time in the play her name is mentioned, by herself. For the pronunciation see the first note.

431. Enkel, 'grandchild.' In prose we must say of a female Enkelin (or Enkelstint). Enkel is used here after the analogy of Kind, which stands for either 'boy' or 'girl.' It is originally a diminutive of Ahn, 'grandfather,' 'ancestor,' and its gender was originally neuter. For the use of a masculine substantive in speaking of a female cf. Schiller's Maria Stuart III. 4, l. 2451, where Mary Stuart says to Queen Elizabeth Ich bin Euer König. In Goethe's Wahlverwandtschaften the Baroness says War ich doch Zeuge, wie sehr sie ihn manchmal quälte. A famous instance too is the cry of the Hungarian magnates (1741): *Moriamur pro rege nostro Maria Theresia*. In these instances the rank or quality is more important than the sex.

432. This important line was added in the final version. Iphigenia supposes that now Thoas will desist from his wooing, but Thoas is a brave and generous man who loves her truly for her own sake, so he unhesitatingly repeats his offer.

433. Vorzug, m., 'preference,' say 'regard,' 'honour.'

437. With this line begins the third portion of this great scene, the dialogue becomes gradually more excited, and the king's utterances assume first a reproachful and soon a bitter tone.

442. Schein, m., 'semblance' of death, say 'my apparent death.'

443. Hier, which in prose would probably be placed after mich (l. 441), stands effectively at the end of the clause.

445. ihren Weg, i.e. the way she intends me to go.

hätte mich...geeffelt. Notice the subj. in the indignant question. 'I should have attached myself,' 'Could I attach myself?'

447. Ein Zeichen hat ich, in prose ein Zeichen erbat ich or um ein Zeichen bat ich.

wenn ich bleiben sollte, 'if she intended me to stay here.' Iphigenia implies that she has *not* had one, and that the goddess will therefore permit her return some day.

449. ängstlich seems here to have the meaning of 'anxiously,' 'eagerly,' in order to evade giving a definite answer. In l. 456 ängstlich means 'yearning,' 'longing.'

450. This line and the following have become a familiar quotation.

455. mich entgegen...sehnen, 'yearn to meet.'

456. Mit ängstlichen Gefühlen, 'with a longing heart.'

457. The lines 457—60 were added in the final version. On the personifications see ll. 16, 84, 131.

459. wie um eine Neugebörne. It was the custom at Athens to decorate the door-posts with flowers when a boy, with wool when a girl was born.

460. von Säul' an Säulen is less common than von Säule zu Säule, 'from column to column.' The idea here is that the wreaths are first fixed to one column, and from it extended in festoons to others.

461. auf Schiffen, 'in thy ships,' the prose versions have auf leichtesten Schiffen. The omission of any epithet sounds rather bare.

462. allen, i.e. allen den Meinen, 'all my family.'

463. So sehr zurück! Thoas does not really mean it, but his anger is aroused when he sees how little Iphigenia cares to stay with him.

465. Sei ganz ein Weib. He had thought Iphigenia an exception but is now convinced that all women are guided merely by their feelings. Cf. l. 480.

468. eine Lust, 'a desire,' 'some passion.'

470. dem Vater. Perhaps he thinks of Medea, who left her father Aeëtes, King of Colchis, for the sake of Jason. This is rendered probable by the allusion in l. 2104. ✓

dem Gemahl obviously refers to Helen, who left Menelaus in order to follow Paris to Troy. Thoas in his anger does Iphigenia great injustice by comparing her to these women.

472. rasche has here not its usual meaning 'quick,' but is used in the sense of the English 'rash,' 'hasty.' See ll. 1824, 2031.

473. The original prose had: So stürmt vergebens aus dem treuesten Herzen mit tausend goldenen Zungen die Überredung auf sie los; Unerschütteret wie Felsen ist ein Weib das einmal nicht liebt.

treu und mächtig = aufrichtig und einbringlich, 'with words of truth and power.'

474. Überredung, f. 'Persuasion' is here personified like the Greek Πειθώ or the Latin *Suada* (*Suadela*) who are often personified in the ancient classics. Other personifications of Goethe in this play are Erfüllung (III. 1, l. 1094) and Not (IV. 4, l. 1681). See the Index.

goldne Zunge. Goethe is very fond of using the adjunct. golden for everything precious, splendid, impressive (e.g. des Lebens goldner Baum). See ll. 1111, 1198, 1615. A similar use of the word occurs in Greek

poetry. *goldne Zunge* does not mean that the tongue speaks pure, trustworthy words, but that it speaks eloquent words. The adjective 'golden-mouthed' (*χρυσόστομος*), i.e. dropping words of gold, was among the later Greeks an epithet of favourite orators. See the chapter on the style of this drama.

476. *so* has the chief accent of this line.

478. *berreitet* is less usual than *vorberreitet* (l. 477). Goethe apparently left it here for the convenience of the metre. In the prose text we find *berreitet* in both passages.

479. *Doch sollt' ich's auch erwarten* = *Doch hätte ich das auch erwarten sollen*, 'Still, I ought to have been prepared for this too.'

480. *handeln* *ging*. *handeln*, 'to have to do,' 'to deal.' The construction of *gehen* with an infin. without *zu* is quite common in older German, but is now only dialectic and colloquial except in a few phrases in which the older construction generally survives, such as *schlafen gehen*, *spazieren gehen*, *betteln gehen*, etc. Cp. the French construction of *aller* with the infin. *handeln* *ging* would correspond to the French *allais avoir affaire*. Cp. *kam zu begegnen* l. 99.

483. *die Waffen eines Weibes*, viz. firmness in suffering and in resistance to what she feels to be wrong. Cp. ll. 791 sqq.

486. *unbekannt mit dir und mir*. She means that (*mit dir*) Thoas does not now realise that he will never be happy unless she can gladly and with all her heart belong to him, and (*mit mir*) that she will never be able to love him and to forget her home.

491. The following 'stichomythia' (see l. 74 n.) is found substantially in the oldest prose text of our play.

494. Compare also Schiller's *Piccolomini* III. 8, l. 1840:

Der Zug des Herzens ist des Schicksals Stimme.

495. *ich* takes the chief stress of the line.

496. *überbrau'ft*, 'overroars,' say 'drowns.'

der Sturm. All the older versions have *der Sturm der Leidenschaft*, which makes the sense more clear.

497. *wohl*, 'you think,' or 'I suppose,' is of course ironical and has no stress whatever.

498. *der Fürst* stands impressively at the end of her dignified retort.

499. *Recht an Jovis Tisch*, in prose *Anrecht an* (or *auf*) with the accus., 'claim to sit at Jove's own board.' Cp. *Jovis Thron*, l. 984.

501. *einen erdgebornen Wilden*, 'an earth-born savage,' is said with bitter sarcasm by the deeply wounded king, who is near the point of

losing his self-control. He fancies for a moment that Iphigenia despises him and refuses his offer from pride, that she regards him as not only not descended from the gods but a mere coarse savage. The compound *erdgeboren* = *aus der Erde entstanden* (cp. the Greek *γηνεῖς*, Lat. *terrigena*) occurs at least ten times in Goethe's works (in our drama it occurs again in l. 1370), also in the writings of Klopstock, Stolberg, Bürger and Schiller. Cp. *Mitgebörne* (l. 21).

502. *erzwangst*, 'didst extort,' 'didst wring from me.' She utters these words reproachfully and not without bitterness.

503. With this line begins the last portion of the scene. Thoas has regained his self-possession but he is afraid of losing it again if he continues the conversation. He changes the subject, coldly and haughtily re-establishes the old human sacrifices and leaves Iphigenia with a brief word of command.

ein Mensch, i.e. a being liable to become a prey to anger and excitement if disappointed.

512. *der jarten Tochter*, the older texts have *einer Tochter*. The *einer* is more natural, *der* was substituted for metrical reasons.

516. *die Sinnen* instead of the usual strong pl. *die Sinne* occurs often in Goethe's poetry, either to rhyme with words in *-innen* (e.g. *Sinnen: rinnen* at the beginning of *Faust*) or, as here, to avoid a hiatus. See the chapter on Metre § 4.

517. *Das Murren meines Volks* is much exaggerated by the king as we learn from the lips of Arkas in IV. 2, ll. 1466 sqq.

518. *rufen sie...über mich*, 'they accuse me.' *die Schuld von* (or *an*) *einer Sache über einen rufen* means 'to call the blame for an action down on to (the head of) someone,' hence 'to make him responsible for a wrong.'

520. *halt' ich = halt' ich...zurück*, 'I shall keep back,' 'I shall oppose.'

522. In this line and the following Iphigenia utters ideas concerning the nature of the gods which are much in advance of her time and her own people, who saw in their gods only embodiments of the highest human ideals, beings more strong, wise and beautiful than mortals, but moved, like them, by the passions of hatred and love. Still the thought that *der mißversteht die Himmlischen*, *der sie blutgierig wähnt* is of the greatest importance for the further development of the play, especially for the expiation which Orestes has to accomplish.

523. *der sie blutgierig wähnt = wähnt, sie seien blutgierig*. See l. 346 n. In the prose versions she adds: *Verfährt die Unterirdischen (as opposed to die Himmlischen) mit Blut, und diesen ist das Blut der Tiere Sakral*.

524. er blicket ihnen...an, 'he imputes to them,' 'he fancies they possess.'

529. leicht beweglicher Vernunft, reason which easily shifts according to circumstances and is now in favour of this and now of another line of conduct.

534. Nichts Gutes bringen. Thoas has a general vague feeling of suspicion towards all strangers and regards them as spies and robbers. Cp. ll. 2012—2014. Of course he is quite unconscious of the irreparable loss which the visit of these particular strangers will cause him. This is a fine touch of tragic irony.

536. rechtes = rechtmäßiges, 'due,' to which she is entitled.

537. du weißt den Dienst. We should say in prose du kennst den Dienst or du weißt, was der Dienst dir befehlt (or was der Dienst erfordert). Cp. l. 991. The king leaves with a cold ceremonious greeting.

Scene 4.

Iphigenia's prayer to Diana closes the first act as her prayer for return opened it. It was not inconsiderably altered in the final revision. In its diction it resembles classical metres. The rhythm is descending, of a dactylic character, which gives it great animation and fervour. In each line there are four accented syllables, while the number of unaccented syllables between the accented ones varies between one and two, which causes the rhythm to be 'mixed.' At the beginning of each line, there is usually but one unaccented syllable between the first and the second accented ones, which gives to the lines a somewhat sustained and insistent character. The beginning of it (ll. 538—543) should be read in the following way (the ' denoting an accented, x denoting an unaccented syllable):

' x	' x	' x x	' x x
' x	' x x	' x x	' x
' x	' x x	' x x	' x
' x	' x	' x x	'
' x x	' x x	' x x	' x
' x	' x x	' x x	' x

In this lyrical outpouring of her feeling there is, as in the ancient classics and in many of Goethe's odes, no rime, not even at the end of the prayer; but language and rhythm are perfect. Schiller, too, sometimes uses irregular rhythms in his later plays in cases where a high emotion is to be forcibly expressed, but in most cases he makes use

of rime in these lyrical outbursts, e.g. in *Maria Stuart*, III. 1 ll. 2098 sqq.

Gilende Wolken, Segler der Lüfte,
Wer mit euch wanderte, mit euch schiffte!

or in *Die Jungfrau von Orléans*, IV. 1, ll. 2582 sqq.

Frommer Stab! O, hätt' ich nimmer
Mit dem Schwerte dich vertauscht!
Hätt' es nie in deinen Zweigen,
Heil'ge Fische, mir gerauscht!

The prayer begins with a passionate appeal to the goddess for help (ll. 538—43), in a second part she asks for less, and reflects on the character of Diana (ll. 544—51), she ends with a general reflexion uttered in a tone of resignation to the will of the gods.

539. unschuldig. On the contrast between the natural and the metrical accent of this and similar words see the Chapter on Metre.

540. ehren, 'of iron,' hence 'inexorable.' See l. 330 n. It should be noted that this idea is not in harmony with the conceptions of the ancients, according to which Fate reigns supreme, and cannot be altered even by the gods themselves. Apparently Goethe wished to express forcibly the implicit trust Iphigenia has in the power of the goddess. At Aulis Diana had saved her from a fate which seemed to be inevitable, now she hopes that the goddess may be moved to rescue her once more.

541. This is the only line in the prayer in which we have a masculine ending.

543. dir...bünfft, usually dich bünfft. Cp. ll. 718, 1415. The accusative with bünfft is the older and is still regarded as the more correct construction, although the dative has been used by a number of good writers, and occurs as early as the 12th century; the dative seems to have been used after the analogy of similar expressions such as mir scheint, kommt es vor, schwant, ähnt... and of the Latin *mihi videtur*.

546. This line and the two following ones were added in the final Italian transformation of the drama. They contain a fine description of the kind watchfulness of Diana, who is also the goddess of the Moon (Luna). Iphigenia looks up to Luna just as Goethe in some of his finest poems (*Lied an den Mond* (written in 1778) and *Dem aufgehenden Vollmonde* (1828)) looked up to the moon, as to a gentle and sympathetic friend. In his *Lied an den Mond* he says (ll. 5—8):

Breitest über mein Gesicht
 Lindern deinen Blick,
 Wie des Freundes Auge milde
 Über mein Gesicht.

549. enthalte von instead of the usual halte fern von, bewahre vor.

551. zufällig, 'accidentally,' means here unabsichtlich, 'unintentionally,' 'involuntarily.'

552. traurig-unwilligen, 'sad and reluctant.' Goethe is fond of coining such compounds. Cp. II. 1005 (flanglos-dumpe), 1189 (unbändig-keilig), 1345 (gnädig-ernst). Ein unwilliger Mörder is ein Mann, der wider seinen Willen tötet, ein Mörder wider Willen. Cp. the use of *invitus*.

553. schrecken, ihn must of course be supplied.

554. Denn connects this last and more reflective part of the prayer directly with l. 548.

die Unsterblichen lieben. This is Iphigenia's firm conviction throughout the play, and thus her prayer forms a strong contrast with the gloomy Song of the Parcae (IV. 5), which was traditional in her family. Iphigenia is of opinion that instead of bloodshed and revenge the gods prefer forgiveness and love. This belief becomes of the utmost importance for her influence on Orestes in the two following acts.

555. Weit verbreitete, 'wide-spread,' is apparently formed after the analogy of the Homeric *πολυπερής* 'wide-spread,' and Geschlechter der Menschen reminds us of the Homeric *φύλ' ἀνθρώπων* 'tribes of men.'

558. Ihres...Anschau, 'the joyous sight and sympathetic enjoyment of their own eternal heavens.'

560. Eine Weile, 'for a while,' i.e. during the short period of a human life. Cp. the last two stanzas of Goethe's ode *Grenzen der Menschheit* (written before Sept. 1781).

ACT II.

This act and the following are closely connected: they exhibit Orestes' madness and its healing by Iphigenia. The first scene between Orestes and Pylades forms as it were the basis of the 'Orestes-drama,' as one might call Acts II. and III. taken together, which are an artistic unity within the drama.

Scene 1.

This scene brings the 'exposition' of the drama to a close, *informing us fully about the character, fate and plans of the two friends.*

All that has happened in Greece, which is for the most part still unknown to Iphigenia, is set forth in animated conversation. The characters of the gloomy and apathetic Orestes and of the hopeful and energetic Pylades are excellently contrasted. Apart from this the action of the drama is to some extent promoted by the attempts of Pylades to soothe and to encourage his friend, thus unconsciously preparing the way for the more successful attempts of Iphigenia, and also by his plan for interesting the priestess in their fate.

Orestes and Pylades must be imagined as coming slowly forward towards the temple. They are both bound (see after l. 800, and l. 926), the guards (l. 770), who in compliance with the orders of Thoas (l. 537) have brought them up to the grove, have remained a little behind.

The events of Act II. follow immediately on those of Act I.

This scene may be divided into three parts, the first portion (ll. 561—614) giving the *present* position and the attitude of the two friends; the second portion (ll. 615—720) explaining the depression of Orestes by an account of his *past* life; and the third (ll. 721—797) setting forth the plans of Pylades for their *future*.

Örest, pron. Öre'st, the unaccented Ö being long and closed, and not short as in Latin and Greek ('Ορέστης).

Pylades, pron. Pü'lādēs (Greek Πυλάδης).

561. Weg...treten is unusual and poetic for gehen. Einen Weg betreten is commonly said of making the *first* steps, 'to set foot upon,' 'to step upon' a way, but not for 'to walk along or on a way.' See ll. 1066—7.

562. stiller, 'calmer,' because on his entering the sacred grove the Furies have ceased to torment him.

563. Apollen would no longer be said in either poetry or prose. We should say Apollo or Apoll. Apollen is the acc. of Apoll provided with the usual ending of the acc. masc. Cp. l. 722 and Göttern l. 49 n.

564. Rachegeister (or Rachegöttinnen), 'Spirits of Revenge,' i.e. the Furies. The ancients avoided as much as possible calling them by their name. Goethe imitates this here and in other passages where he calls them die Unterird'schen (ll. 581, 727), Höllengeister (l. 629), Larven (l. 588). According to the Greek tradition Orestes, after having murdered his mother, was chased by the Furies into exile. He applied to the oracle of Apollo, who sent him to Athens in order to be tried for murder before the Areopagus. He was accused by the Furies and defended by Apollo, and was at last only acquitted by the casting-vote of Pallas. This forms the subject of the *Eumenides* of Aeschylus.

According to another tradition Apollo promised him relief from the Furies if he would bring the sacred image of his sister Diana from Tauris to Athens.

565. abzunehmen, usually fortzunehmen, wegzunehmen.

568. Gewissen, i.e. Gewißheit enthaltenden und verleiheuden, words which are certain of fulfilment, 'sure,' 'unfailing.'

569. Orestes gives a despairing interpretation to the oracle, forgetting that he has not yet fulfilled the conditions prescribed by Apollo.

571. Wie leicht, for he is hopeless and weary of life.

eine Götterhand, 'some hand divine,' must refer either to the gods or Destiny generally, or, more probably, to the goddesses of Revenge. It seems impossible to refer the next line to Apollo who, Orestes thinks, had led him to death by an ambiguous oracle. Cp. the Biblical phrase *Die Hand des Herrn ruht schwer auf mir*.

574. Atreus' Enkel may well refer to Orestes and Pylades, who were both grandsons of Atreus (see the table at the end), but it may stand vaguely for Orestes alone, who in later passages (ll. 712, 1282) directly calls himself the last man of the race of Tantalus.

575. siegbekröntes is unusual and poetic for sieggekröntes. Cp. l. 27.

576. meine Ahnen is a poetic generalisation; Atreus fell by the hand of his nephew Aegisthus. Pelops was killed by his father Tantalus, but restored to life by Zeus.

mein Vater: the fate of Agamemnon is of course especially in Orestes' mind.

577. Sammertode, a compound coined by Goethe, for jammervollen (or jämmerlichen) Tode, 'miserable,' 'ignoble death.'

579. im verworfnen Winkel. verworfnen, lit. 'rejected,' means either 'accursed' (on account of the hideous crime perpetrated there), or, probably, 'despicable,' 'ignoble,' as opposed to the glorious battlefield. Winkel, m., 'nook,' is also used with a sense of contempt.

Netze, n. pl., 'snares,' has a double meaning, for by means of a Netz (= ein faltenreich künstlich Gewebe, ll. 894—5) Agamemnon was entangled and slain.

580. naßverwandte. Aegisthus was Agamemnon's first cousin.

581. He addresses the Furies who in this play (as in the drama of Euripides) do not appear on the stage, while in Aeschylus (and also in Gluck's opera) they form the chorus and produce an impressive effect. The language in which they are described by Orestes here and in a later passage (ll. 1052 sqq.) is suggested by the *Eumenides* of Aeschylus. They appear as fierce blood-hounds hunting down

their game—the murderer. Schiller seems to have been of opinion that it would have been better for the drama if the Furies had actually appeared on the stage (see his important letter to Goethe of Jan. 22, 1802: *ohne Furien ist kein Orest*), and he himself made most excellent use of them as the Chorus in his dramatic ballad *Die Kraniche des Stryx*. Still Goethe justly felt that it would be too risky, if not impossible, to allow the goddesses of Revenge to appear before a modern public. Schiller was probably so deeply impressed by the masterly way in which Aeschylus had introduced the Eumenides into his drama that he underrated the difficulties of doing the same in a very different age. See pages 231—34.

582. *Die nach dem Blut ihr...spürend heßt*, 'you who scenting the blood...chase (me).'

583. *träufeln*, 'trickling.' In the early manuscripts and prints we read (*das von meinen Tritten*) *träuft*, or *träufend*. In subsequent editions (after 1816) Goethe altered it to *träufeln*. *träufen* is originally a causative of *triefen*, 'to drip,' 'to run down plentifully,' hence it usually means 'to sprinkle.' But sometimes *träufen* was used in older German (and sometimes by Goethe) as a synonym of *triefen*, the archaic 2nd and 3rd pers. sing. pres. ind. of which are *treufft* (*träufft*) and *treuft* (*träuft*). In Modern German *träufen* has become obsolete and has been replaced in most cases (as here) by *träufeln*, which originally means 'to drop slowly,' 'to trickle.' No doubt this gives a better sense in this passage, as the blood of the slain mother is supposed to trickle (and not to pour) down from the footsteps of Orestes.

585. *hinab*, as the *Unterirdischen* had their abode in the depths of Tartarus, dreaded by gods and men. They are represented as the daughters of Earth or of Night. See l. 1054.

588. *Zummelplatz*, m., 'exercise ground,' say 'arena.'

Larven, f. pl. fr. Latin *larvae*, 'spectres' of the dead rising from the depths of Orcus. In Schiller's poem *Raffaëla* ll. 105—6, the priestess laments:

Ihre bleichen Larven alle
 Sendet mir Proserpina;
 Wo ich wandre, wo ich walle,
 Stehen mir die Geister da.

Larven is therefore in this passage only another name for the avenging goddesses who are imagined to be hideous and fearful spectres.

589. *bindet...in ew'ge...Nacht*. Notice the force of the accusative after *in*.

592. *Bann*, m., 'exile.' As long as the murder of Clytaemnestra was not atoned for, the matricide was banished from home by the people of Argos. Pylades had not himself taken part in the murder, but he had accompanied Orestes when he committed it, and refused to leave his friend after the deed was done. The word *Bann* is generally used as a technical term for punishment given by the Church, denoting 'excommunication,' while the legal term for 'proscription' was *die Acht*, and for 'banishment' *die Verbannung*. Thus *Bann* has here the sense of *Verbannung*.

593. This line contains six strongly accented syllables, and having a caesura in the middle resembles the classical French Alexandrine.

Trauerland, n., is the *Schattenreich* (l. 597), *Orkus* (l. 636).

598. *die verworrenen Pfade*, 'the intricate paths.' The present rule is that *verworren* is generally used of things, e.g. *verworrne Gerüchte*, 'confused rumours,' while *verwirrt* is used of persons. Originally the strong form was the only one employed, the weak participle *verwirrt* being a later formation which began to be used in Goethe's own youth. In this play Goethe uses both participles in reference to persons (cp. *verworren* ll. 1567, 1659; *verwirrt* l. 1767, and see the note to l. 1567).

600. *Uns...wieder aufzuwinden* seems to contain an allusion to the clue of thread by means of which Theseus found his way out of the Labyrinth at Crete.

601. *Ich denke...den Tod* is not quite the same as *Ich denke...an den Tod*. *denken* with the direct object means to realize a thing vividly, hence here 'I do (not) occupy my mind with ideas of death,' i.e. I hope that we shall be saved. See also ll. 1765, 2117, and Goethe's little 'Spruch' *Der Mutter schenk' ich, die Tochter denk' ich*. This construction, which also occurs in other 18th century authors, e.g. Klopstock and Gleim, is now obsolete. Cp. l. 1762.

603. *Rat*, m., is here equivalent to *Geflegenheit*. Cp. also the phrase *Dafür wird Rat*, 'that can be helped.' Instead of *Rat und Wege* we should now say in prose *Mittel und Wege*, 'ways and means.'

zubereiten, but in l. 612 *bereitet*. See l. 143 n.

606. *weisend*, 'by way of consecration.'

unsre Locken...abzuschneiden. It was the custom with the ancients to cut some hair from the forehead of the victim (that had previously been adorned with wreaths and sprinkled with lustral water), and burn it on the altar before the sacrifice took place. The custom of cutting off the hair of victims (sheep) is referred to in Homer (*Iliad* III. 272—3).

607. *bein' und meine*, the elision before *und*, which occurs in the

prose texts, is here the more permissible as *sein und mein* are very closely connected so as to form one idea, so that the inflexion of the second word only may be sufficient. Cp. *Tag und Nacht* l. 2072.

609. *zweifeln*. By doubting the sincerity and benevolence of the gods Orestes will but hasten on the danger, as in his state of apathy he will not do anything to avert the death, which seems to be imminent.

611. *der Schwester*. The oracle is here again (ll. 565 sqq.) purposely left rather vague, as the exact words are only to be given at the end of the drama (v. 6, ll. 2113 sqq.), when their real meaning will become clear.

613. *nicht* has the principal stress, referring to what Orestes had said in ll. 568 sqq. He means of course that they are not intentionally misleading, but he is far from asserting that they are not sometimes misunderstood. The full sense of Apollo's oracle to Orestes only becomes clear in ll. 2116—17.

614. *sie...wähnt*, in prose *wähnt*, *daß sie find*. Cp. ll. 346 n., 1073 n.

615. In the second great portion of this scene Orestes relates his past life, thus naturally explaining why he looks at things in such a gloomy and despairing way. He first speaks of his early boyhood (ll. 615—642), then of his later boyhood in the house of Strophius (ll. 643—666), after this of his youthful deeds and dreams in the company of Pylades (ll. 666—700), at last he alludes to the terrible deed he was forced to do in his early manhood, and for which he thinks he is now doomed to perdition (ll. 701—720). At the end of each of these four portions there is a short dialogue with Pylades.

Des Lebens dunkle Decke, 'a dark veil of life.' The metaphor that the cover which darkened his life was early put round his head by his mother means of course that from his earliest childhood his life was rendered gloomy and oppressed, and all joyful expansion checked, by his mother. *dunkle = dunkel machende, verdunkelnde*. In the prose text (C) Goethe had only written *Mir lag die dunkle Decke des Lebens von Kindheit an schon um das zarte Haupt*.

616. *schon* belongs to *um das zarte Haupt*, which stands for infancy.

619. *Vorwurf*, m., 'reproof,' reminding her of the husband whom she had betrayed.

Bußen. *Der Buße*, 'the lover,' has here and generally in modern German the sense of secret and illicit love, 'the paramour,' and is used contemptuously. This is not the case in older poetry, nor in the compound *Nebenbühler*, 'rival.'

620. *still*, 'silently,' 'broodingly.'

meine Schwester. The formal addition is made more for the sake of the audience than for the information of Pylades.

621. tiefen seems to mean here 'spacious,' 'extensive.'

623. wie, 'as,' has here a temporal sense, being equivalent to während. Compare the Greek *ὥς*. The older texts have *wenn sie weinte*. Cp. Goethe's poem *Bezeichnung*, ll. 9, 10:

Und wie ich flog, zog von dem Fluß der Diefen
Ein Nebel sich in Streifen sacht hervor.

627. bald...bald, 'soon...soon,' say 'now...now.'

628. der Tag. Orestes if not promptly interrupted by his friend would have gone on to relate Agamemnon's victorious return home and his murder by Aegisthus with the help of Clytaemnestra. Pylades stops him in order to prevent him from busying his mind with those terrible scenes; but Goethe had still another reason for not allowing Orestes to tell the story here. The poet reserved the account of Agamemnon's murder for the following scene, where Iphigenia learns the terrible end of her father from the lips of Pylades (ll. 891—99). That *Es kam der Tag* refers to the murder of Agamemnon, and not to the murder of Clytaemnestra (as has been supposed by some critics), is clear from the natural order of events, and also from ll. 635—36.

629. Höllengeister, 'spirits of hell,' 'foul fiends,' sounds more emphatic than *die Unterird'schen*, or something similar. Still the use of the word *Hölle* strikes us as somewhat strange in a classical drama. *Höllengeister* was written originally, and not altered in any revision; Goethe also has *Höllenschwefel*, l. 1154.

nächtlich increases the horror. One is reminded of the meetings of the witches in *Macbeth*.

630. *Und* and *schöner* should be strongly accented, *und* being opposed to *Höllengeister*, and *schöner* *Zeit* to *jener Stunde*.

632. *guten* means here *thatkräftigen*, *edeln*. Older German writers would have used *frommen*, M.H.G. *vrumen*. Cp. Goethe's poem *Das Göttliche*, which begins *Gott sei der Mensch, | hilffreich und gut*.

634. *sie gaben* etc. gives the reason for Pylades' assertion.

636. *Da=Als*, 'when.' Cp. l. 644.

unwillig, 'indignantly.' In the choice of this adjective Goethe may have been influenced by remembering the Latin *indignatus*, which occurs in Vergil (*Aeneid* XI. 831; XII. 952), and also in Ovid (*Metamorph.* VII. 377). In Virgil we read twice the same line, which closely corresponds to our passage:

vitaeque cum gemitu fugit indignata sub umbras.

Compare Gustav Schwab's rendering in his *Die schönsten Sagen des klassischen Altertums*, vol. III.: *unwillig floß sein Schatten...hinab zur Unterwelt*. But if the expression *unwillig* may have been suggested to Goethe by the use of the Latin classics, the meaning seems not to be that the great king was 'reluctant' to leave this life (as is the case with the classical heroes killed in battle, to whom life was the highest treasure), but that he was 'indignant' at the ignoble death inflicted upon him by his treacherous wife. Cp. also *unwill'ger Geist*, l. 1243, when he invokes the spirit of the mother whom he had killed.

Ortus. The Orcus of the Romans was more familiar to the writers of the 18th century than the Hades of the Greeks. We have noticed before (see l. 40 n.) that in this drama Goethe prefers the Latin names of gods, etc. to the Greek. *nach dem Ortus ging* is a fine euphemism on the part of Pylades, who is anxious to avoid any exact description of Agamemnon's death.

637. *seinen Saum = den Saum seines Gewandes*, as children accompanying their father or mother cling to their garments. (Cp. Homer's *Iliad*, xvi. 9.)

639. *worten* instead of *geworten* in the independent verb is now only poetic, but in older German the past part. of *werten* never had the prefix, and this unaugmented form survives if *werten* is used as an auxiliary: *er ist gelobt worten*. This seems to be due to the fact that as an auxiliary *werten* is of minor importance, and more lightly passed over.

643. *Erinnre.* *erinnern* if not reflexive is in prose used with an (*eine Sache*), while one would say *Ich erinnre mich jener schönen Tage*.

644. *die freie Stätte*, in prose *eine Freistatt*, 'a place of refuge.' Electra acting with much prudence after the murder of her father secretly sent the boy Orestes to Strophius, the king of Phocis, who had married Agamemnon's sister (see the genealogical table on page 236). The friendship between Pylades the son of Strophius and Orestes which became proverbial with the ancients is in the following lines beautifully depicted. Goethe himself in his youth was a most devoted friend, and in writing the following lines could draw from personal experiences with Fritz Jacobi, Jung-Stilling, and even Karl August of Weimar. It may be mentioned in passing that in the play of Euripides Pylades is not only the cousin and friend of Orestes, but also his brother-in-law, having married Electra. Goethe has purposely rejected this further tie between the friends.

645. *flug und liebevoll.* In this Pylades certainly resembles his father.

647. *ein immer munterer Geselle.* This is an important feature in the

character of Pylades. *Gefelle* = *Gefährte*, 'companion.' The older texts have the more ambiguous *da du, Ichtfinniger Gefelle*, although probably Goethe meant *Ichtfinnig* to signify *Ichtſherzig, frohgemut*.

648. *Schmetterling*, m., 'butterfly,' is used here, and generally in German poetry, without any sense of blame. It does not signify a person who is too light-minded. In a famous passage in his fine poem *S I m e n a u* ll. 130—5 Goethe compares the development of man to that of a butterfly.

649. *eine dunkle Blume* is well contrasted with *Ichtſter bunter Schmetterling*. This early contrast between the two friends is still characteristic of them in this scene. On the stage Orestes is usually robed in a dark brownish-red garment, while Pylades wears a light blue cloak.

650. *Leben* is more dignified than the original reading: *Thörheit*.

651. *Mir...in meine Seele* is pleonastic for *Mir...in die Seele* or *in meine Seele*. The redundant *mir*, which is wanting in the prose texts, was apparently added for the sake of the metre.

652. *vergessen meiner Not*. The genitive with *vergessen* occurs regularly in older German, and survives in elevated and poetic diction and in some phrases, while in ordinary prose the accusative is now used.

653. *schwärmte*, 'revelled,' carried away by the enthusiasm of youth.

654. *ſiehte* apparently means here 'came to love,' 'began to love.'

655. *meine* refers of course to Pylades.

656. *das Angſtliche* could not be said in modern prose, we should rather say *das Schreckliche, das Entſetzliche*, 'what is so fearful.'

657. *ein verſetzter Vertriebener*, 'a plague-stricken outcast,' like a leper who is excluded from human society.

661. *Schmerzengzug*, m., 'painful trace,' 'look of pain.'

662. *Der Nächſte*, 'the nearest,' hence 'the first person.'

665. This line and the following are a familiar quotation.

Zuſt und Liebe is a common alliterative phrase in which *Liebe* has still the old meaning of 'pleasure' in or 'inclination' for, and is a synonym of *Zuſt*. Compare the phrase *Liebe zur Saſche*.

666. *Große Thaten*? Orestes speaks with melancholy irony. These hoped-for great deeds, he thinks, will never be realised.

668. In writing these lines Goethe probably had in his mind his own youthful friendship with Karl August, who when *Ipſigene* was for the second time performed at Weimar took the part of Pylades, while Goethe played the part of Orestes.

670. *An Bruſt und Bruſt* seem both to refer to the bodily and physical likeness to their ancestors. Cp. l. 328 (*Bruſt und Mart*). *Some prefer to take Bruſt* in the sense of *ſey, Mut*.

dem hohen Ahnherrn gleich. The singular is used poetically in a collective sense, 'like our noble sires.' The prose texts have indeed unsern Ahnherrn gleich. The hohen was added in the final revision in this line as in l. 625 before Vater.

671. so, i.e. like the great ancestors of our race generally. The ideals of their youth were the ideals of the Greek heroic age, the ideals of a Hercules, Theseus, Bellerophon, Perseus and others, viz. to free the earth from monsters, wild beasts and robbers. As no member of the house of Tantalus is said to have performed such things, the allusion is simply to the great heroes of the early Greek times, especially to Hercules (l. 764). Compare l. 1897 n.

673. dann, supply wenn (l. 668) before it. The following picture is sublime: the wide expanse of the ocean, the innumerable stars appearing in ever increasing numbers in the vault of heaven, correspond well with the great and lofty schemes of the young men.

677. wohl is unaccented. fuhr wohl...nach, 'would suddenly feel for,' say 'would suddenly lay his hand on.'

678. trangen...aus der Nacht, because on close observation new stars seem continually to appear in the vault of heaven. Thus one great deed after another tempts the enthusiastic youths.

680. das is the accusative, die Seele is the subject.

681. bringt instead of the now usual drängt is still very common in the poetic language of Goethe and Schiller. It occurs also in older German, e.g. Luther says Die das Volk trangen vom Gesetz abzufallen (1 Maccab. iii. 5). In modern prose the two verbs are kept strictly apart (e.g. er bringt in den Saal; Sie werden aus dem Saal gedrängt). bringen is the original verb, the derivative trängen has only gradually replaced it in its transitive use.

The following sets forth in beautiful language the idealising power of saga and popular tradition, which holds up to admiration the achievements of great men, and magnifies their importance. Compare Schiller's lines (ll. 25—28) in his poem Die Günst des Augenblicks:

Langsam in dem Lauf der Horen
Hüget sich der Stein zum Stein,
Schnell, wie es der Geist geboren,
Will das Werk empfunden sein.

682. als wie, the double particle of comparison is unusual.

684. sie...wälzt, 'rolls it on.' The picture is taken from an avalanche.

687. Harfe, the instrument accompanying the song of the epic bard in Homeric times.

schürft, 'drinks in,' 'imbibes eagerly.'

689. This line is couched in Biblical language, which in many cases strongly influenced Goethe's diction. Cp. unser Wissen ist Etwaswert (1 Corinth. xiii. 9), and wenn es (i.e. unser Leben) köstlich gewesen ist, so ist es Mühe und Arbeit gewesen (Ps. xc. 10), and die Götzen reden eitel Mühe (Zachar. x. 2). It is only the past deeds which appear as a *grand ensemble* to the eyes of posterity, the toil involved is forgotten when they realise their greatness; but while the great achievements are still being performed the toil and their fragmentary and incoherent character strike us forcibly. eitel, 'mere,' is really an uninflected stereotyped adjective (M.H.G. *itel*) originally meaning 'empty,' subsequently 'by itself,' 'apart from anything else,' 'only.' One still hears occasionally in colloquial North German eitel Brod. eitel without inflexion before a noun is specially frequent in Luther's Bible. In Modern German this use is confined to poetry or elevated diction. The line containing but three accented syllables is incomplete, and was no doubt intended to be so. / It fits the sense, and we may perhaps imagine a sigh of Pylades to finish it in some way. The heavy *W*oll at the beginning and *w*ert at the end of the line render the whole line slow and nearly as long as an ordinary line of lighter structure.

690. was vor uns steht, i.e. the dreams of noble deeds and future greatness.

691. achten nicht, 'do not notice.' The modern prose construction is achten auf den Weg or beachten den Weg.

692. sehen...saum, 'hardly notice.'

Tritte, m. pl., 'footsteps.' The ancestors too had to toil along their way step by step. Cp. Longfellow's 'bards sublime | whose distant footsteps echo | through the corridors of Time.'

693. Erbleben. There are three kinds of compounds with *Erbe* in German, the real compounds with *Erb-* (e.g. Erbschaft, Erbbeben, Erbschaft, Erbreich) or *Erbe-*, and the unreal compounds with *Erben-*, the old weak genit. of *Erbe* (e.g. Erbenbürger, Erbenstück, Erbensohn). The real compounds are the older ones, and those in *Erb-* are still the most numerous of all. The compounds with *Erbe-*, especially *Erbleben*, are very frequent in Goethe's language, e.g. Erbmassen, ertgeborn, but they have now gone out of use. In *Das Ideal und das Leben* Schiller speaks of *des Erblebens schweres Traumbild* (ll. 145—6).

694. ihrem Schatten, viz. the lofty ideal our imagination has formed of them.

695. in einer weiten Ferne, in prose usually in weiter Ferne.

696. auf goldenen Wolken. golden may here again mean 'splendid,' 'glorious' (see l. 474 n.), or it may refer to clouds gilded by the rays of the sun. In this sense Goethe speaks in *Faust* I. l. 1079 of goldne Ströme. Schiller has goldne Wolken in his *Jungfrau von Orleans* I. 2, l. 525.

697. von sich, 'concerning himself.'

698. Wie ihn...erheben möchte, i.e. a man who does not do his deeds for their own sake. In *Faust* II. iv. l. 10188 Faust proudly says to Mephisto: Die That ist alles, nichts der Ruhm.

699. o Jüngling in the mouth of Pylades, who is of the age of Orestes, would at first seem rather a strange form of address, but he means du, der du erst ein Jüngling bist, and thus anticipates früh of the following line. The prose text makes this perfectly clear, it reads: allein du darfst den Göttern reichlich danken für das, was sie durch dich, den Jüngling, schon gethan.

700. so viel gethan (haben), i.e. that they have accorded to you the fame of having revenged the great king.

704. Feinde fallen oder stiehn. The prose texts add: durch des Jünglings Faust.

705. mag er, 'he may well,' 'he has reason.'

ein Gott (see also l. 744) is often used in a general sense for the Deity. See l. 140 n.

706. letzte denotes the extreme, hence it can mean 'highest,' as it does here, or 'lowest,' as it does in l. 941. Cp. the corresponding use of the Lat. *ultimus*. According to the notions of the old heroic age success in war was the highest happiness in life.

707. Erschütter, 'butcher,' expresses the disgust Orestes feels with himself.

708. doch verehrten was only added in the final version, and is a great improvement, showing the reluctance of Orestes, who inwardly shrank from killing her. See also ll. 1023, 1294. The original prose versions have the following text: Mich haben sie zum Erschütterer auserkoren, zum Mörder meiner Mutter, zum unerhörten Rächer unerhörter Schandthat. O nein, sie haben's schon auf Tantal's Haus gerichtet...

709. eine Schandthat schändlich rächend, 'shamefully avenging a deed of shame,' i.e. avenging Clytaemnestra's murder of her husband by his own murder of his mother.

710. Durch ihren Wink does not occur in the older texts; it is less definite than durch ihren Befehl. Wink means 'hint,' 'intimation,' and the word was chosen by the poet to suggest that Orestes, although he had not received a definite command from the gods to kill his mother,

yet firmly believed that such was their will. Clearly the gods whom Iphigenia and Pylades honoured could not be supposed to have actually commanded so horrible a deed as the murder of a mother by her son, and then have allowed him to be persecuted by the Furies because he had fulfilled their behest. It is only Orestes' gloomy disposition and his wrong conception of the nature of the gods which caused him to think that the gods expected him to kill his mother. Hence *durch ihren Willen* must be taken to mean *durch das, was nach meinem Gefühl die Götter von mir verlangten*. On *Willen* corresponding to the Latin *nutus* see l. 292 n.

zu Grund gerichtet, 'ruined' me, viz. morally. By carrying out what he believed to be their will he fell a victim to the Furies.

711. Sie haben es...gerichtet (or abgesehen or angelegt), 'they are aiming at the downfall' of the house of Tantalus. *es* stands here for *ihre Absicht* (gerichtet).

713. With the following lines (713—55) compare the last prose text as printed in Appendix I. 3, c.

717. This line has become a familiar quotation. Pylades, like Iphigenia, firmly believes in the kindness and forbearance of the gods, and thus he prepares her work of curing Orestes.

erbt stands here in the sense of *vererbt sich*, 'is inherited.' This use of *erben* is now inadmissible in prose, but was not uncommon at the end of the last century. One could then say *Diese Krankheit erbt*, or *Kunst erbt nicht*, etc.

720. *der uns verderbt*, now usually *der uns ins Verderben stürzt*. *verderben* as a weak (factive) verb is now seldom used. Orestes refers to the death of his friend and himself, which he believes to be imminent. He is not convinced by the soothing and encouraging words of Pylades. This shows clearly the difficulty of the task, arouses our expectation, and serves to heighten the success of Iphigenia. With this line the second portion of this scene comes to an end, and the thoughts of all are once more directed to the present and to the immediate future.

721. As the story of Orestes' life has explained his gloominess and despair, so in the concluding part of the scene we are informed of the hopefulness and schemes of Pylades.

erwarte, 'wait,' is rarely used absolutely without an object in the poetry of Goethe and Schiller. It stands for the usual *warte*, or *warte es ab*. The same is the case in l. 1553 and in Schiller's *Wilhelm Tell* l. 4, l. 492: *Erwartet nur und faßt Euch in Geduld*.

722. *die Schwester*. The oracle had only spoken of bringing back

'the sister.' Orestes as well as Pylades had naturally believed that the image of Diana, Apollo's sister, was to be rescued, while in fact Iphigenia, the sister of Orestes, was intended. This becomes of the utmost importance at the end of Goethe's play, and is very different from the treatment in the drama of Euripides, who mentions specially the image of Diana (*ἄγαλμα θεᾶς*). Goethe in order to render his own solution possible made the words of the oracle purposely ambiguous.

723. Δελφί (Greek *Δελφοί*), a small town in Phocis, was one of the most celebrated in Greece on account of its famous oracle of Apollo. This was situated on a steep declivity of Mount Parnassus. The older versions have Δελφῶς instead of Δελφί. In writing Δελφῶς in the original version of this drama and in some other places, Goethe was in full conformity with the usage of his own time, this form of the name being used by Gotter in his *Elektra*, and by the Count Friedrich L. Stolberg in his classical tragedies. Delphos (*Δελφός*) was really the name of the king who, according to some authorities, built Delphi, which was called after him. The more ancient name of the place was Pytho (*Πυθώ*). Cp. l. 1609 n.

724. *Wolff*, das *edel* *bennt*, i.e. the Greeks as opposed to the Barbarians. See l. 1603.

729. *geruſſ'gen*, now *ruſſigen*. *geruſſig*, which was not uncommon in older German, has now gone out of use. The prefix *ge-* intensified the meaning, which thus became *völlig ruſſig*. Goethe has *geruſſig* also in the prose version, in *Faust*, in *Wettſter*, and in several other writings.

734. *ſeſnet ſich...weg* (l. 736), 'longs to get away.'

737. *der ſchönen Ath*, viz. to deliver her from the Scythians.

738. *ſeltſam*, 'strangely,' 'by a strange chance.'

740. *Rat*, m., has here the meaning of *Ratſchluſſ* or *Beſtimmung*.

743. *jener Willen droben* = *den Willen jener droben*, 'the will of those above.' Before *lauſcht* supply *ihm*. The will of the gods was frequently ascertained by means of oracles.

744. Pylades here speaks of possible compensation and atonement even in the case of great moral crimes. The oracles used to put upon men who were burdened with some heavy guilt the execution of some specially difficult tasks for the benefit of human kind, such as the killing of monsters or the founding of colonies.

746. *entben* has here the sense of *vollentben*, 'carry out.'

747. *büßent*, 'by his atonement.'

748. *bie ihn verehrt*, sometimes, as in the case of Hercules, looked

upon him even as a demigod. Cp. the fine passage in Schiller's *Kampf mit dem Drachen*, ll. 74 sqq. :

Was schmückt den Jüngling, ehrt den Mann?
 Was leisteten die tapfern Helben,
 Von denen uns die Lieder melden,
 Die zu der Götter Glanz und Ruhm
 Erhub das blinde Heidentum?
 Sie reinigten von Ungeheuern
 Die Welt in kühnen Abenteuern,
 Begegneten im Kampf dem Leu'n
 Und rangen mit dem Minotauren,
 Die armen Opfer zu befreien,
 Und ließen sich das Blut nicht tauren.

750. meiner schweren Stirn. The earlier texts have *meiner Seele*.

757. Furien has metrically three syllables. Cp. *Metre* § 2, f.

762. Ulyssen, accus. of Ulysses. Goethe uses the name of Odysseus, the famous king of Ithaca, in a Latinised form. See l. 40 n. The better Latin form is, however, Ulixes; Ulysses seems to be a later formation after the model of Odysseus. Odysseus was the clever and circumspect hero, his characteristic is *überlegte Kühnheit* (l. 761). The remark of Orestes is of course ironical, but Pylades seriously asserts that he has chosen Odysseus for his model hero. Subsequently Pylades tells Iphigenia a fictitious story concerning himself and his friend, just as the hero of the *Odyssey* does more than once in speaking to strangers, and as the Odysseus in Sophocles' *Philoctetes* persuades the straight-forward Neoptolemus to use a similar artifice.

764. die Wege zum Olymp hinauf. Apparently he has the story of Hercules in his mind. *Olymp* stands for *Unsterblichkeit*, 'Immortality,' 'everlasting Fame.'

767. The character of Odysseus is here conceived as it is represented in the Homeric poems, in which he appears as the model type of a Greek hero, cunning and full of resource but brave and indomitable, not the mean and unscrupulous intriguer that later writers represent him to be. With this self-characterisation of Pylades the words of Iphigenia (ll. 1382 sqq.) should be compared.

770. Von...ausgelockt, now usually Aus...herausgelockt. The following connects this scene with the preceding act.

773. Hält...gefestelt, lit. 'keeps enchained,' say 'checks the execution of.'

774. Ein reines Herz is wanting in all the earlier texts.

777. Amazonen. The Amazons (Lat. *Amazones*), a mythical race of female warriors, were said to have come from the Caucasus, and to have settled in Asia Minor, not far from the kingdom of Thoas. The Amazons were frequently connected with the Greek heroic age, e.g. their queen Penthesilæa fought in single combat with Achilles himself.

779. ihr lichtes Reich, 'her luminous (i.e. gentle) sway'; licht is archaic and poetic for hell, heiter, and opposed to Nacht (l. 781).

781. breite means here 'immense,' 'spreading everywhere.'

786. With the following discussion of the character of woman as opposed to that of man compare the words of Iphigenia in her opening monologue. If Iphigenia insists on the weakness of woman, Pylades shows where her strength lies.

788. sich is the dative. auch, 'even,' would in prose follow zuerst.

790. unkenntlich, with stresses on the first and the second syllable.

791. bleibt stet auf einem Sinn, den sie gefaßt, 'retains whatever bent of mind she has once assumed.' stet is 'steadfast.'

792. Du rechnest...auf sie, 'you may count upon her.'

793. wie=ebenso wie. The sense is Du rechnest sicherer auf sie (als auf einen Mann) sowohl im Guten als auch im Bösen.

Scene 2.

With this scene the real action of the play begins, the preceding scenes having formed the so-called 'exposition.' The scene is closely connected with the scenes of Act III. In it Iphigenia learns half of the terrible news she has to learn—the murder of Agamemnon and the treachery of his wife. The story of the avenging of this deed and the recognition of Orestes is reserved for the first scene of the following act. Iphigenia also learns something concerning the state of mind of Orestes, which influences her in approaching him.

798. seist (and kommst), subj., denoting uncertainty. In modern prose one would say bist, 'who are you really?'

After 800. In the *Iphigenia* of Euripides, Iphigenia commands the attendants to take off the fetters from Orestes and Pylades, who are both standing before her. But in Goethe's play the attendants do not appear on the stage, and Iphigenia herself frees the prisoners from their fetters. This was always done when the victims were handed over to the priest to be killed, as it was considered to be a good omen if they went to the altar without any apparent compulsion.

801. Compare the words addressed to Mary Stuart by her old nurse Kennedy when the unfortunate queen is allowed out of her prison (Schiller's *Maria Stuart* III. 1, ll. 2132—3):

Auch denen, hört' ich sagen, wird die Kette
Gelöst, auf die die ew'ge Freiheit wartet.

802. *wenden* as is a subj. denoting a wish. This kind address is important for the wishes of Pylades.

803. The delight of Pylades at hearing Greek sounds again reminds us of the delight of Philoctetes in the play of Sophocles when young Neoptolemus addresses him in Greek. He begins similarly with ὦ φίλαρον πρόημα, 'O most dear sound.'

Wielwillsommner is now only poetic. In older German *wil* was frequently put before adjectives and adverbs to intensify their meaning, e.g. M.H.G. *wil lieb*, *wil schone*, *wil edel*, *wil junc*, *wil tiure*, *wil lichte*, etc. The only remnants in ordinary Modern German are *vielleicht* and *Wieliebchen*. Instead of *wielwillsommen* one now often says *höflichwillsommen* (l. 943). Cp. also *wielverehrt* (ll. 1303, 1709); *wielgeliebt* (l. 1952). Pylades is delighted that the priestess is not an Amazon but a sympathetic countrywoman.

804. *Muttersprach'*. The poet imagines that Iphigenia has addressed Pylades in Greek. By dramatic convention all persons in a play must use the same language, i.e. the language of the poet, and must understand each other. Only in some comedies certain foreign words or phrases may be introduced for the sake of comic effect (cp. the *Horribilicribrifax* by Andreas Gryphius [17th cent.] or Lessing's *Minna von Barnhelm*, or Shakespeare's *Henry V.*).

805. *blaue Berge*, from the blueish tint mountains have in the distance, especially in the southern climates. In the elegy *Alexis und Dora* Goethe says, l. 9: Sieht die Berge schon blau, die schweben...

806. *Versichern* = *bestätigen*, 'give the full assurance.' See l. 799.

810. *lein*. The old gen. (M.H.G. *lîn*, English *thine*) is poetic instead of the mod. *deiner*.

811. *Der herrlichen Erscheinung*. Pylades stands before Iphigenia as Odysseus cast upon the Phaeacian shore stood before Nausikaa the daughter of the king (Homer's *Odyssey*, Book vi. 149 sqq.). He addresses her in somewhat the same style, praising her beauty and alluding to her high descent, so that here too we hear *Ulysses reden*.

812. *ein Verhängnis* means some mysterious fate (orig. ordinance) which must not be revealed. *verhängen* orig. means 'to let hang,' and

is said of the bridle of the horse, hence 'let free,' 'allow,' 'admit.' Subsequently the sense changes into the positive 'ordain,' 'impose.' It is often used of the will of God or the decrees of Fate or Providence.

813. Die Rippe schließt. Cp. l. 300.

aus welchem...du zählst is apparently a confusion of two constructions, viz. sich zu einem Volke zählen and aus (or von) einem Volke seine Herkunft ableiten (or Abkunft herleiten).

814. göttergleiche Herkunft. Pylades is so much struck with her sweet voice (l. 803) and her beautiful and noble appearance that he does not doubt that she must be of high birth. Cp. l. 951.

817. seißt, subj., because of her doubt concerning his personality. Here again we should now prefer bißt. Cp. l. 798.

818. welch unselig-waltendes Geschick, lit. 'what Fate swaying unpropitiously,' say 'what fatal destiny.'

820. Übel, n., is here equivalent to Unglück. See l. 230 n.

822. der Hoffnung frohen Blick is a beautiful paraphrase for Ausblick auf Hoffnung or simply Hoffnung. Cp. der Hüfte segensvolle Hand, l. 841.

824. Aus Krete sind wir. Some critics have objected to the story invented by Pylades. It is, however, not only characteristic of the ancient Greek element in the play, and especially of the wily Pylades, who is here following the example of his great model Odysseus himself, but it serves to delay the scene of recognition, thus increasing the dramatic interest, and giving Orest the credit of disclosing to Iphigenia the whole truth. It may also be urged that Iphigenia would be likely to regard a man who had killed his brother in a family feud with less aversion than one who had killed his mother in cold blood. The names are quite fictitious, and the story is a free invention of Goethe, but conceived in a true Greek spirit. The Cretans were famous among the Greeks as seafaring adventurers and unscrupulous liars. Pylades, to avoid detection, carefully abstains from mentioning the town and the race he came from. Perhaps Goethe in making Pylades call himself a Cretan was also influenced by the *Odyssey*, in which Odysseus no less than three times invents a story concerning himself, in which he calls himself a Cretan (*Od.* XIII. 256 sqq., XIV. 199 sqq., XIX. 165 sqq.).

des Abraße, in modern German either Abraße or des Abraß. The use of the inflected gen. of masc. proper names preceded by the def. art. is common with the 18th cent. classics. Cp. the title of Goethe's novel *Die Leiden des jungen Werthers*. Lessing has often des Homers, etc.

828. mittlerer is really a comparative of mittel, which is now but little used except as the second part of compounds. But cp. mittlerweile

(=mittler Weise), 'in the meantime.' Instead of *mittel* first the superlative *mittelft* (as opposed to *oberst*, *unterst*, *erst*, *lest*), 'right in the middle,' came to be used; subsequently (from the 16th cent.) the comparative *der mittlere*, 'the one in the middle' (as opposed to *der obere*, *der untere*), was said, the term being often used in a general way 'rather in the middle.' We now always say *ein Mann von mittlerer Größe*, *in mittlerem Lebensalter*; *mittlere Temperatur*, *die mittleren Finger*, and may well speak of *der mittlere der drei Brüder*, although *der mittelfte* would be equally admissible. Hence *ein mittlerer* means 'one between us in age.'

830. *Gelassen*=*gehorsam*, 'obediently,' 'unhesitatingly.' See l. 307 n.

831. *des Waters Kraft*=*der kräftige Water*. This construction is here and in many other passages in Goethe and Schiller an intentional imitation of the Homeric paraphrases with *ἰς*, *βλη*, *σθένος*, *μένος*, and the genit. of a proper name, e.g. *κρατερῇ ἰς Ὀδυσῆος*, *λεπῇ ἰς Τηλεμάχου*, etc. Cp. Schiller's lines in *Der Graf von Habsburg*, ll. 1 and 3:

Zu Aachen in seiner Kaiserpracht...

Saß König Rudolfs heilige Macht,

and Milton's: *where the might of Gabriel fought*, *Par. Lost* vi. 355, which is likewise a classical reminiscence. But while in Goethe and Schiller and their contemporaries these constructions are very frequent, and not restricted to proper names or even human beings [e.g. Schiller says *des Bogens Kraft*=*der kräftige Bogen* (*Die Kraniche des Ibykus*, l. 32), and Goethe says in *Hermann und Dorothea* v. 141: *die rasche Kraft der leicht hingiehenden Pferde*; and in *Faust* II. 3, ll. 8789—90: *als die hohe Kraft von Stos umlagert stand und fiel und lag*], very similar uses occur in Medieval German poetry, where a direct imitation of Homer is not to be supposed. In his rimed Gospel-harmony (2nd half of 9th century) Otfrid von Weissenburg says of Christ: *thiu selben Kristes kraft eina geislun thar gislaht* (II. 11, 9), and *wurti kraft sîn* (=he) *thuruh-stochan* (v. 2, 13); there are several instances of a similar kind to be found in his work. In M.H.G. we read in the popular epic *Kudrun*, Stanza 655, 2: *Das Herwiges ellen geliebte sich sint*, 'Strong Herwig showed himself then very pleasant.' In our passage *des Waters Kraft* is contrasted with *der Mutter Worten*.

832. *beutereich*, 'enriched with booty,' implies the fall of Troy.

zurück is the older form of *zurück*, which still occurs in poetry, e.g. in *Simenau* l. 8 and in A. W. Schlegel's ballad *Arion*, ll. 159—60:

Wir ließen recht im Glücke

Ihn zu Corinth zurücke.

833. *verschiet* is a poetical expression for *starb*. The word is here used in a euphemistic sense, as the father of Orestes was really murdered.

835. *neigte mich* is poetic for *trat auf die Seite des* or *hielt mich zum*, 'sided with.' *Ältesten*, supply *Bruder*.

836. *Blutschuld*, f., 'bloodguiltiness,' say 'fratricide.'

840. Pylades carefully avoids telling Iphigenia the whole truth. He informs her of Apollo's promise of help in order to show the priestess that the god does not wish for their death, but he does not inform her of his injunction to bring 'the sister' back to Greece, which would have aroused her suspicion.

843. *bir...bargestellt* is unusual and poetic for *vor dich...gebracht*. Cp. l. 1221. In Biblical language one speaks of *Jesu Darstellung im Tempel*.

844. *Sieh...Troja?...Es liegt*. Cp. the passage from *Faust* II. quoted under l. 831, and the beginning of Schiller's ballad *Das Siegesfest* (which, like his *Kassandra*, seems to have been conceived under the influence of his work at the revision of Goethe's *Iphigenie*) where he says, ll. 1, 2:

Priams Feste war gesunken,
Troja lag in Schutt und Staub.

Iphigenia's interest is stirred to its depths by his casual allusion to the Trojan war. In her eagerness for information she calls Pylades *Teurer Mann*.

verschüre, as she inferred from *beutereich* (l. 832) that the great town must have been taken.

845. *Es liegt*, i.e. *liegt in Trümmern, liegt am Boden*. Pylades answers as briefly as possible, as he is anxious to arouse her interest in their fate, and especially in Orestes, for whom he wishes to prepare her.

846. *ein Gott* is strongly accented. The promise of a god must have influence with a priestess.

849. *schone seiner*. In l. 1211 *schone meiner*. In older German *schonen*, which orig. meant 'to be careful with,' hence 'to spare,' always took the genit.; so it does as a rule in the poetry of Goethe and Schiller (e.g. *schont seines Schmerzens* in *Wilhelm Tell* l. 4, l. 588), but in mod. prose we should say *schone ihn*. The compound *verschonen*, which orig. took the gen., takes the acc. in l. 1780 (where the prose texts also have the accus. *schont seine heilige Tiefen*) and l. 1791. See l. 1485 n.

850. *eifrig*=*inständig, dringend*, 'with all my heart.'

851. He means 'By joyful or sad recollection.'

854. *freie* means either *offne* (für jeden großen Eindruck und Gedanken), or *eines freien würbige, edle*. With the latter meaning cp. the Lat. *ingenuus*.

857. *bis* du mir genug gethan (hast), 'until you have given me full information.' *mir* takes a strong stress. Information concerning her father has now become of paramount importance to her, although she does not tell Pylades that she cares for one of the Greek leaders more than for the rest.

858. Die *hohe Stadt* reminds us of Homer's *αἰὲρ πόλις ἑθρον*. Several passages in the following account find their parallels in Schiller's *Siegesfest*. See l. 844 n. In l. 36 he calls it *die große Stadt*.

861. *unsern Besten* seems to render the Greek *ἀριστοι* (Hom. *ἀριστῆες*). *heißen* uns, 'bid us,' 'compel us to.'

862. *Barbaren*, a term applied by the Greeks to all 'foreigners,' here to the *Trojaner* or *Töter*.

863. *Achill*, the strongest of all the Greeks before Troy, and the hero of the *Iliad*, is naturally mentioned first. According to the common tradition he was killed before the walls of Troy by an arrow, which according to some was shot by Paris, according to others by Apollo himself. His 'beautiful' friend was Patroclus (*Πάτροκλος*), who was slain in single combat by Hector. In the *Iliad* XXIII. 66 his 'beautiful eyes' are specially mentioned.

864. *So*, 'then,' has no stress. The strongest accent of the line falls on *auch* ('too,' like *die hohe Stadt*), the two other chief accents fall on *ist* and *Götterbilder*. By this remark, uttered in a slow and sad manner, Iphigenia suggests that she has once seen them. According to the tradition she had been promised to Achilles.

Götterbilder expresses their surpassing beauty. Cp. l. 961. *Götterbilder* = *Göttergestalten*, 'godlike forms.' *Bild* often means in older German (especially in 16th century popular songs) *Gestalt*, e.g. *du edles Bild*. Uhland has still *das bleiche Frauenbild* = *die bleiche Frau* (in his ballad *Reinhold*, l. 114). In *Gaust* l. l. 2716 Gretchen is called *Götterbild*, i.e. *göttliche Gestalt*.

zu Staub. The son of Achilles sings in Schiller's *Siegesfest*, II. 103—4, with reference to the premature death of his glorious father:

Wenn der Leib in Staub zerfallen,
Lebt der große Name noch.

865. *Palamides*, a wise and bold warrior who was hated by Odysseus, and, being falsely accused by him, was stoned to death by the Greeks.

Ajax Telamons, i.e. Ajax (the son) of Telamon (*Ἄλας ὁ Τελαμωνίως*). The genitive is a so-called 'genetivus generis.' The order of words, if corresponding to the Greek model *Οἴλητος (ταχὺς) Ἄλας*, II. II. 1. 671,

should be Τελαμώνς Ἄϊας, but that would be too colloquial. He is usually called der Τελαμονιέρ Ἄϊας or der große Ἄϊας. Ajax is again a Latinised form, the Greek form of the name being Ἀΐας. See l. 40 n. He became mad and killed himself, when the arms of the dead Achilles were adjudicated by the Greeks to Odysseus and not to him. The fate of this great hero is the subject of a famous tragedy of Sophocles which has come down to our times.

866. sah'n...nicht wieder, i.e. never returned home again, is another euphemism. Pylades does not wish to acquaint Iphigenia with the fact that these heroes were not killed in open combat with the Trojans.

des Vaterlandes Tag seems to mean 'the day,' hence 'the sun' or 'the sky' of their native country. This is probable from the use of wiedersehen. Some critics compare the phrase des Vaterlandes Tag with the Homeric νόστιμον ἡμᾶρ ἰδέσθαι, 'to see the day of return,' but one cannot see this day 'again.' The earlier texts have hat seiner seines Vaterlandes frohen Tag gesehen, i.e. seen the joyful days in their own country, where gesehen obviously stands for wiederergesehen.

867. The next three lines are spoken by Iphigenia apart.

868. mir is a most expressive ethical dative.

869. liebes Herz. This address to her heart is in conformity with Homeric usage (φίλον κῆρ, φίλον ἦτορ). Cp. l. 923. But it should be noted that in Goethe's earliest writings the heart is very frequently addressed, e.g. in *Die von Verliebungen* (v. 5) the hero of the play says to himself: und du kannst freier atmen, thörichtes Herz! In *Prometheus*, ll. 32—3, the Titan addresses his own heart: du...heil'g glücklich Herz. In the poem *Mut*, l. 5, Goethe says: *Stille, Liebchen, mein Herz!* Similar passages occur in his early novel *Die Leiden des jungen Werthers*.

870. Doch... Now she is to learn das unerwartet ungeheure Wort (l. 885), which at first completely stuns her. Cp. l. 24 of *Das Siegesfest*: Ach wie glücklich sind die Toten! and stanza 5 of that poem.

871. bitter süßen, because 'bitter' death is rendered 'sweet' by the fact that they are slain in open battle by the enemy. Horace sings (*Odes* III. 2. 13): *Dulce et decorum est pro patria mori*. We may compare the Greek adjective γλυκύπικρος, 'sweetly bitter.'

872. wüste Gefahren refers to 'dangers at sea' (which is often called a weite Wasserwüste) experienced by some of the returning heroes such as Menelaus, Ajax Minor, and Odysseus. ein traurig Ende is the transition to the story of the murder of Agamemnon.

873. statt des Triumphs. The idea of the triumphant return of the victor is less Greek than Roman.

874. feindlich aufgebracht, 'hostilely provoked,' say 'in hostile fury.'

878. Mycenens Hallen, 'Mycenae's halls,' i.e. Mycenae. Cp. Schiller's *Raffaëla*, l. 1: Freude war in Trojas Hallen. For the gen. Mycenens see l. 416 n. The nom. sing. used in this play is Mycen (ll. 967, 1018), pron. *Mütsen*; it is now usually called in German Mycene or Myſene after the Lat. *Mycēne* (or *Mycēnae*), Greek *Μυκῆνη* (or *Μυκῆναι*). Mycenae was a celebrated city of Argolis, a few miles from Argos. Agamemnon was king of Mycenae, and during his reign it was regarded as the first city of all Greece. It subsequently lost its importance, and was finally destroyed by the Argives. The remains of the ancient city are very important on account of their antiquity and grandeur. Among them the ruins of the so-called treasure-house of Atreus are specially famous.

881. berrüdt, 'ensnared,' is a fowler's term meaning 'taken with a net.' The expression is very appropriate in this case. Cp. l. 897.

882. After this line there is a pause. Pylades stops short and looks with astonishment at Iphigenia, who stands speechless.

884. bekämpft vergebens, 'struggles in vain to repress the effect of.'

885. Das unerwartet ungeheure Wort, 'the tidings fraught with such monstrous and unexpected woe.'

886. Freunde stands here for Gastfreunde (Greek *ξένος*, Lat. *hospes*). The prose has Vielleicht bist du die Tochter eines Gastfreunds oder Nachbars.

887. nachbarlich. The adverb is here equivalent to als Nachbarin. The use of an adverbial expression instead of a noun is another imitation of the ancient classics. Cp. also gastfreundlich, l. 985 and Faust II. 3, l. 8499: als ich hier mit Rhtämnestren schwesterlich...spielend wuchs.

888. Verbirg es nicht, viz. the cause of your deep emotion. rechne mir's nicht zu, 'do not lay to my charge.'

889. ich der Erste. We should now say ich als Erster or ich als der Erste. Cp. the Latin *ego primus* and the French *moi le premier*. The prose texts have: daß ich der erste bin, der diese Greuel selbst.

890. Iphigenia has just enough strength and self-control to ask with a faltering voice a few brief questions. die schwere That for die Greuelthat (compare Lat. *facinus*). schwer may have either a physical or a moral sense. Cp. l. 2085, while in l. 744 schwer has its usual sense, 'difficult.'

893. stieg belongs to Vom Bad. In prose we should say Aus dem Bade stieg or Aus dem (or Vom) Bade hervorstieg; vom Bade...steigen would be impossible. The original text had aus dem Bade steigend.

erquidit und ruhig, which was added in the final version, stands absolutely.

894. die Verderbliche, 'the pernicious one,' say 'the murderous woman.'
ein... Gewebe, 'a tissue full of folds and cunningly entangling itself,'
'a cloth with many folds that cunningly unwound itself.'

897. von einem Netze. We should usually say aus einem Netze sich...
zu entwindeln (or sich loszumwindeln), 'to extricate himself.'

898. schlug, 'smote,' instead of which we must now use the compound erschlug, 'slew,' or say traf, 'struck,' or 'mortally wounded.'
schlagen is used poetically like the Latin *ferire* or *παιειν*, *πλήσσειν* in Aeschylus. The older versions have *επταθ*, which is less elevated. See l. 2036.

899. verschüllt... Fürst was added in the final version. Commentators disagree as to the meaning of verschüllt. Probably it only means that the king's head was still covered by the many folds of the garment which had been thrown over him. Some think that verschüllt indicates that the king when he saw inevitable death before him covered his head in resignation, and in order to show that he did not attempt to defend himself against such baseness. The account of the murder of Julius Caesar has been compared, but it does not seem likely that Goethe had that scene in his mind. Again it has been proposed to take verschüllt as 'in an obscure corner,' 'secretly,' 'ignobly,' or 'ignominiously.' According to Aeschylus the king was not killed by Aegisthus, but by his own wife. Goethe has here somewhat attenuated her guilt.

900. Ging zu den Toten. Cp. zum Orkus ging, l. 636, and the Greek phrase *εἰς Ἄλδαι δόμους βαλεῖν* (or *λέγειν*).

901. der Mitverschworne, 'the accomplice.' Cp. Mitgeborne, l. 21.

902. Bette. Compare l. 343 n. Say 'A queen and kingdom he possessed already.'

903. eine böse Lust, 'an illicit lust,' say 'a base passion.'

904. Und; like the Latin *et quidem*, means here 'also.' It takes a strong stress. In order to raise the character of Clytaemnestra Aeschylus represented her wrath against Agamemnon as prompted by revenge on account of his sacrifice of Iphigenia. Sophocles (in *Elektra*) and Euripides worked this out in greater detail, and Goethe also makes use of it. It is a crushing blow to Iphigenia to learn that her beloved father has been murdered partly for her own sake.

906. wenn Entschuldigun... wäre = wenn es eine Entschuldigun für den Mord gäbe. This is an imitation of classical diction.

907. sie entschuldigte, 'would excuse her.' entschuldigte is subj. pret.

912. ein blutig Opfer. Cp. l. 105. Heil = Wohlsafet, Erfolg, 'success.'

914. hat, one would expect *hät*,'

918. sich verhüllend, 'veiling herself.' She has come to an end of her self-control, and leaves in order not to betray herself. She feels that she must have time to collect herself in the solitude of the temple. In Homer's *Odyssey* VIII. l. 83 Odysseus, overcome by his feelings, likewise covers his face with his garment, and Der Graf von Habsburg II. 116—17:

verbirgt der Thränen stürzenden Quell
In des Mantels purpurnen Falten.

919. It is remarkable that in his short monologue Pylades has only words of joy at the discovery he has made, and of hope for the future. He does not utter a word of pity for the noble maiden to whom his narration has caused so much pain. This is due to the fact that for the time being all his thoughts are directed to schemes of flight, and the priestess interests him only so far as she is likely to promote these plans.

921. wohl has no stress and means 'perhaps,' 'possibly.'

923. Hierher verkauft, 'sold to be a slave here.' The original text in fact adds durch Sklaverei. This happened often in the case of girls who had been kidnapped by freebooters or taken prisoners in war, such as Briseis and Chryseis in Homer's *Iliad* and Eurykleia in the *Odyssey*.

liebes Herz. See l. 869 n. Instead of this address to his own heart beating violently with the new hope the older prose versions had *Steh du, Minerva, mir mit Weisheit bei*, which was perhaps given up in order not to introduce a new helping deity by the side of Diana and Apollo. In the drama of the Athenian Euripides Minerva plays an important part at the end, but Goethe rightly felt that it would be better to eliminate the reference to that goddess (who was the protecting deity of Odysseus also) from this passage. Pylades now goes to inform Orestes and to prepare him for his interview with Iphigenia.

ACT III.

This act contains the healing of Orestes mainly by the gentle influence of his pure and loving sister. Orestes is the central figure of this act, as Iphigenia in Acts I, IV, V, and Pylades in Act II. The healing of Orestes is brought about in three stages: in the first scene we have the confession of Orestes, the gentleness of Iphigenia, his recognition of the long-lost sister, and the last terrible paroxysm of his malady and his *imaginary death*. The second scene contains his vision. The last scene of this act, which Goethe himself called *die letzte des Stückes*, shows us

Orestes between his sister and his friend awakening to a new life. Iphigenia's prayer and the encouraging words of Pylades complete the healing.

Scene 1.

This scene does not follow in time immediately after the events of the last scene of the second act. We must suppose that Pylades has informed Orestes (l. 797) of the false account he has given the priestess and of the hopes he entertained after the interview with her. But apparently his words have not been able to change the gloomy disposition of his friend. Iphigenia has first, in the solitude of the temple, given herself up to her deep grief at the terrible news she has just learned from Pylades. But soon she has collected herself and has resolved to comfort and if possible to save the unfortunate prisoners.

The situation at the beginning of this scene is similar to that of the previous one, but the character of the dialogue is different. Iphigenia feels more drawn to Orestes and does her best to comfort him.

This great scene consists of three distinct parts. The first extends from ll. 926—1093. In it Orestes informs Iphigenia that Clytaemnestra was killed by her son and that *he* himself is the murderer. Then, after he has withdrawn, Iphigenia unburdens her mind by a fervent prayer (ll. 1094—1117). Finally (ll. 1118—1257) Iphigenia discloses to Orestes who she is. A violent outbreak of his mental disturbance follows, and she does her best to soothe him. This great recognition scene is very differently treated in the drama of Euripides. See the Introduction.

926. Iphigenia approaches Orestes full of sympathy, and addresses him gently with her sweet voice (l. 803). Compare l. 801 n.

927. *ſchmerzlicher*, 'more painful' (than thy present captivity), viz. death.

929. Notice the clear vowels and the alliteration in l.

Lebensblitz, 'flash of light.' In older German *Blitz* (connected with *blinten* 'to shine') meant 'lightning' (now *Blitz*). In a similar manner Romeo speaks of a 'lightning before death' (*Romeo and Juliet* v. 3) and one often speaks of ein *lehtes Aufflackern des Lebenslichtes*.

930. *Todesbote*, m., the prose has *Vorbote des Todes*, 'herald of Death.'

934. *wer es sei*, in prose *wer es auch sei* or *wer auch immer es sei*.

euer Haupt...berühren, in order to cut off your locks. See l. 606 n.

936. *verweigr' ich jene Pflicht* etc. The older texts have: *Allein das Priestertum hängt von dem König; der zürnt mit mir, und seine Gnade mit neuem Befehle zu erhandeln, versagt mein Herz.*

939. Folgerin = Nachfolgerin (im Amt). See l. 161 n.

940. allein ought strictly to be placed before mit heißem Wunsch, which it qualifies.

942. Vatergötter, m. pl. (formed after the Greek θεοί πατρῶοι), refers to the Hausgötter, 'household gods,' also called Penaten, whose images stood at the household hearth. This was the domestic altar before which every day all the members of the household (Latin *familia*), the domestic slaves included, assembled for common prayer.

streifte means 'only touched in passing,' 'touched slightly,' as he has *some*, although not a full, share in their blessing. She means: who belonged only in the remotest degree to our own home.

944. euch takes a strong stress.

genug...empfangen = mit so viel Freud' und Segen empfangen wie genug ist...

945. mir das Bild...entgegenbringet, lit. 'bear up to me the image,' 'remind me vividly of.'

946. von Eltern her is poetic for im elterlichen Hause; it is probably formed, with omission of the def. art., after the phrase von Alters her.

947. das innre Herz stands here poetically instead of das Innerste des Herzens, 'the innermost heart,' die Tiefe des Herzens. Cp. also the phrases vom Grunde des Herzens, im tiefstem Herzen (l. 1172). A very similar idea is contained in the phrase Herz im Herzen, which occurs in Goethe's song An Mignon IV. 4, and Herz des Herzens, which Schiller has used more than once (Wall. Tod III. 18, l. 2118; Braut von Messina II. 5, l. 1467). These phrases seem to be an importation from the English and were probably borrowed from Shakespeare. Cp. *Hamlet* III. 2, ll. 76—8:

'Give me that man

That is not passion's slave, and I will wear him

In my heart's core, ay, in my heart of heart.'

948. Hoffnung, viz. hope of return. Perhaps Iphigenia sees in the arrival of two Greeks sent by Apollo's command the sign for which she had asked Diana.

951. gleich einer Himmlischen. These words betray the deep impression which her noble manner and her kind address have produced upon gloomy Orestes. Cp. ll. 814 and 1227.

952. Seho is an old-fashioned form (fr. the M.H.G. *ie zuo*) which occurs especially in poetry, while jetzt (fr. *ie-zet*) is now exclusively used in ordinary prose.

955. Geschid, 'Fate,' is here personified. Cp. the Latin *Fatum*. It is called stumm as it is contrasted with the loud triumph (see l. 873).

and the noisy joy with which other returning chiefs may have been received.

958. scheuen, 'shy,' for scheüternen, 'timid,' owing to her maidenly coyness. The five lines 958—964 were added in Rome, and ll. 961—963 seem to be conceived under the direct impression produced upon Goethe's mind by the many great works of classical art by which he was then surrounded. Olympus was not, except in the case of Hercules, considered by the Greeks to be the abode of their great heroes; it was only the home of the gods. But the Walhalla of the old Germans was supposed to be a special place where bold warriors assembled after a glorious death.

962. erlauchten, 'illustrious,' say 'august.'

Wormelt, f., 'bygone world.' Similar formations are Mitwelt, Nachwelt.

963. Stions, instead of which before Trojas (l. 47) and Trojens (l. 416) were used.

966. Frauen is the old weak gen. sing. of Frau, which occurs not unfrequently in Goethe's earlier writings and letters. See l. 24 n. and cp. ll. 1881, 1965. The mod. gen. Frau is used in l. 2070. The old gen. survives only as the first part of some compound nouns, e.g. Frauenkirche, i.e. 'Church of (our) Lady.'

967. Du sagst's. This laconic (l. 982) and almost reluctant affirmative answer is an imitation of the classics.

968. Tantal's Enkel, viz. Atreus and Thyestes, whose quarrel became the cause of so many crimes. The grandchildren of Atreus are Orestes and Iphigenia, the latter of whom is apparently destined to kill her brother. To the spectators who know Iphigenia's relation to Orestes the following lines are full of tragic irony. Iphigenia, without being aware of it, speaks of her own destiny.

970. wüßte has here not the usual meaning of 'deserted,' 'lonely,' but is used by Goethe in the South German way as a synonym of grauſige, abſcheuliche. The members of the race of Tantalus are compared to weeds. As these carried by the winds scatter around a thousand baneful seeds, so the grandchildren of Tantalus have produced a race of murderers 'for a never-ending interchange of wrath' and bloodshed (l. 973). Cp. the lines in Schiller's Wallenstein (Die Piccolomini v. 1, ll. 2452, 2453):

Das eben ist der Fluch der bösen That,
Daß sie, fortzeugend, immer Böses muß gebären.

975. Die Finsternis des Schreckens...verdeckte. The horror Iphigenia

felt at learning her beloved father's terrible death and the way in which her own fate was connected with it (ll. 904—917) made her unable for a time to take in any more, and she had quickly to leave Pylades. After she has collected herself her first question is concerning her brother.

977. *Das holde Kind.* These words were added in the Roman revision. Her charming remembrance of the boy Orestes is strikingly contrasted with the gloomy man, still unknown to her, who now awaits his end at her hands.

bestimmt... Iphigenia thinks that according to Greek ideas, Orestes will some day have to avenge his father, and that no free choice is left to him. She therefore suspects that his life is in danger; and asks if he is safe.

978. *Derzeit* (note the glottal stop in reading *Der'ti'nst*), 'hereafter,' 'some day,' nearly always refers to the future. This form has been used since the beginning of the 18th century for the older (and still common) *bermalein't*. *bermalein't* stands for *bei Male eines*. *eines* is an adverbial genit. with inorganic *t*, 'once.' Hence the meaning of the phrase is 'once of the times,' 'at some (further) time.' Cp. l. 1701.

980. *Mit des Avernus Netzen.* Avernus is the Latin name of a lake near Cumae in Lower Italy, filling the crater of an extinct volcano. From its waters mephitic vapours arose, and the ancients thought that here was an entry into the lower world. Hence Avernus is used here as a poetic term for Unterwelt, Orkus.—*Netzen*, 'snares.' Cp. the scriptural expression 'the snares of Hell.' Avernus is another Latin word which Goethe uses in his drama instead of Greek expressions. Cp. *Diana*, *Ulysses*, *Nixar*, *Orkus*. By the side of *Zeus* we find *Sovis*, and by the side of the *Erinyen* (l. 1149) and *Eumeniden* (l. 1359) we have several times *die Furien*.

982. Iphigenia's joy spontaneously assumes the form of a prayer.

Leise mir is a little high-flown. The original prose had *nimm deine*.

984. *arm*, as she has nothing worthy of the great gift of the gods to offer, the rays of the Sun, the purest and highest of all things in Nature, seem to be the only possible offering which she can make to Jove; *stumm*, as she is so overwhelmed with her delight that she finds no words to express it. These lines, beautiful as they are, would hardly have been written by a classical Greek poet, since the Greeks used to offer to their gods more substantial gifts. The lines were ridiculed in Goethe's own time by Bodmer, the Zürich critic and professor. See the Introduction. It is interesting to notice in this passage and other fine passages, to which Bodmer objected, the great change of

taste between his time and ours, and to observe how much the language and style of Goethe's drama did to purify and to elevate the poetic feeling in Germany. See l. 1151 n.

985. *gaßfreuntlich...verbunden*. *gaßfreuntlich* is an adverb and the phrase *gaßfreuntlich verbunden* an imitation of classical diction. See *nachbarlich...geboren*, l. 887 n. We could say *durch Bande der Gaßfreundschaft...verbunden*, 'attached by ties of hospitality.'

988. *halt' es fest*, 'hold it fast,' i.e. do not allow thy heart to sink within thee. See the note to l. 194 (*Berehrung bändiget den Muth*).

989. *muß...sein*. Orestes himself cannot speak from experience, he has never experienced any unmixed joy.

991. *weiß...(den) Tod* is again (l. 537 n.) poetic for *weiß vom Tode* or *weiß, daß...tot ist*.

994. Iphigenia cannot imagine what fresh horror the old curse can have produced.

996. Iphigenia means that Clytaemnestra is hopelessly lost, her fate is settled by the gods. She can neither hope to see her mother saved nor would her fear avert divine punishment. The earlier texts had *Die sei den Göttern überlassen*. *Hoffnung und Furcht hilft dem Verbrecher nicht*. Instead of *weder...weder* we say in prose *weder...noch*, and in poetry often *nicht...noch*. See l. 247 n. In Goethe and Schiller we occasionally find either *weder...weder* or *noch...noch*, which is not an archaism but poetic license, e.g.

Bin weder Fräulein, weder schön (Faust I. l. 2607),

and

Wer nimmt's auf sich, den König zu belehren?

Noch Sie, noch ich (Don Carlos II. 10).

997. *Auch* if placed at the beginning of the sentence with inversion of the verb has the causal and explanatory meaning of the French *aussi*, and may be rendered by 'and indeed.'

Land der Hoffnung, viz. the earth, this world. There are several parallel passages in Goethe's writings, e.g. the end of his ode *Meine Göttin*, and *Wiß von Verlißingen* v. 10: *Die Hoffnung ist bei den Lebenden*. Compare the fine poem by Schiller called *Hoffnung* and also the Latin *Dum spiro, spero*, and the well-known inscription which Dante sees over the gate of Hell (*Inferno* III. 9): *Lasciate ogni speranza, voi ch' entrate* ('Leave all hope ye who enter here').

998. Perhaps Iphigenia thinks of Hippodamia (l. 348). She apparently believes that Clytaemnestra's best course would have been to kill herself in a passionate outburst of remorse.

999. Orestes, who is reluctant to inform her in detail, first endeavours to give an evasive and ambiguous answer. *ihr eigen Blut*=*ihr Kind*. Cp. the phrase *Sein eignes Fleisch und Blut*, 'his own child.'

1001. *Ungewißheit* is another fine personification. It assumes a thousand shapes, and appears with dark wings like a malignant demon.

taufentfältig is an adjective and not an adverb. From her uncertainty as to what is to come next we gather that Iphigenia never thought that Orestes would feel compelled to kill his mother as well as Aegisthus.

1003. The original text of the story which Orestes is thus made to tell with much reluctance is for the sake of comparison given in its tentative division into short rhythmical lines in the Appendix I, under 2. The full confession of his deed, which he now makes for Iphigenia's sake, is an important element in the healing of Orestes.

1005. *Ins...Höllenreich der Nacht verbergen*, 'hide away into the... caverns of Night.' The accusative with *verbergen* implies motion, viz. hiding *by putting away*. *Höllenreich der Nacht*, 'cavernous realm of Night,' is a poetic paraphrase for *Unterwelt*, *Orkus*. Some editions read *Höllenreich*, which must be rejected, as a glance at the prose text shows: *in jene unfruchtbare klanglose Höhlen der alten Nacht*. The 'ancient Night' from which all was born is banished to the depths of the lower world.

Klanglosdumpe, 'soundless and dreary.' *dumpe* means 'deadening the sound,' causing it to be heard no more. On the compound see l. 552 n.

1007. *dein holder Mund*, say 'thy gentle tongue.' *hold* here retains its older meaning 'gracious,' 'kind,' which is connected with *Gult*, f. 'grace.' *hold* is an adjective which Goethe is fond of using in connexion with children (l. 977) and beautiful and innocent maidens. Cp. also l. 803 (*süße Stimme*).

1009. The following account is in the main based on the story as given in Sophocles' *Electra*. A few minor additions (ll. 1025—29 and 1036—37) were made by Goethe for poetic purposes.

1010. This line must be read with six accents, the word *Strophius* having three (not two) syllables. In proper names an unaccented i after the chief accent always forms a syllable by itself in this drama, e.g. *Strophobamien* (l. 346). See the Chapter on Metre § 2, f. There occur several other lines with six accents in this play, and in this case the increased length of the line is felt all the less as the name *Strophius* comes after a pause.

1011. *Strophier* has in this passage the meaning of 'brother-in-law,' which is in ordinary German *Strophager*. According to some ancient writers *Strophius* had married Agamemnon's sister *Anaxibia*. *Strophier*

(O.H.G. *swehur*, Lat. *socer*) really means 'father-in-law,' but the word has now gone out of use, and is replaced by *Schwiegervater*. Some German words denoting relationship are still used with a double sense, e.g. *Wase* and *Muße*, sometimes *Wetter*, and, in older German, *Nesse* and *Ohm*.

1016. *Die brennende Begier...* Here no divine injunction is mentioned, as for more than one reason Orestes hesitates to give this as an excuse for the murder of his mother. This passage does not necessarily disagree with his words to Pylades (II. 1, ll. 707—710), as has been supposed by some critics.

1017. *Unversehen* does not occur in the older texts, it is an uninflected adjective signifying *unerwartet* or *ohne daß man sich dessen versah*. Luther speaks of *plötzliche und unversehene Furcht*, Schiller has *der unversehene Blitzstrahl*. It is not exactly the same as *unvorhergesehen*, 'unforeseen.' The adjective *unversehen* (which occurs again in l. 1900) has now gone out of use, only the adv. *unversehens*, 'suddenly,' 'unexpectedly,' survives in modern German. With the following cp. the account of Hyginus (Fab. cxix. printed in Appendix III. a), which was well known to Goethe.

1020. *Neu!* takes a special stress; the queen likes the news.

1022. *Gettten* is the dative (in l. 1144 it is accus.).

1023. This line shows that Orestes came to Mycenae with the intention of killing Clytaemnestra. In accordance with the classical traditions Goethe represents Electra as having instigated Orestes. She has borne the brunt of the domestic calamity, and has become gloomy, embittered and passionate—thus she forms a contrast with her pure and calm sister Iphigenia. This contrast and the recognition of the sisters Goethe intended to work out in his *Iphigenie in Tauris*. See the Introduction.

1024. *heil'ger* shows Orestes' respect for his mother. See l. 708.

1025. *In sich zurückgebrannt war*, say 'had burnt low,' 'had burnt more dimly.'

Stille...färbte. This sentence is an addition which Goethe made to the old story as told by Sophocles.

1028. *oftgewaschenen*. Supply before it *den* (possibly *einen*). This ellipsis of the definite (or indef.) article is of course poetic.

1029. *ahnungsvollen Streifen*. The faint blood-marks afford ground for suspicion (*Ahnung*) that a crime was once perpetrated in this place.

1030. *Feuerjunge* is characteristic of Electra, Iphigenia is *gelassen* (l. 1526). Cp. also ll. 2089—90.

1032. Say 'her life spent in miserable servitude.'

1035. Von einer stiefgewordenen Mutter = von der zu einer Stiefmutter gewordenen Mutter. stiefgeworden is a bold new formation which was perhaps made after the model of fremd (hart, lieblos) geworden. There is no adjective stief in German, but the word (which is of obscure origin) occurs only as the first part of compounds such as Stiefmutter, 'step-mother.'

warteten with the genit. (der Geschwister) is poetic; in prose we should say die Geschwister erwarteten. This line has six accents.

1036. This line and the following contain another addition made by Goethe to the old story. They do not occur in the older texts, but were added in Italy, probably as a link intended to connect *Ipfigenie auf Tauris* with the proposed continuation *Ipfigenie in Delphi*.

trang... ihm auf, 'forced upon him.' See above l. 1023.

jenen alten Dolch. Fatal weapons with which great crimes have been done, and which are passed on from generation to generation in certain families, are often mentioned in both ancient and modern poetry. In the *Phoenissae* of Euripides Iocasta stabs herself with the same dagger with which her son Eteocles killed his brother. A fatal dagger is mentioned in Voltaire's *Orestes* (IV. 2); in Goethe's projected drama *Ipfigenie in Delphi* the axe (not a sword or dagger) with which Agamemnon and Clytaemnestra were killed was to be brought to Delphi by Electra in order to rest there in the temple of Apollo, and was to be nearly used by Electra against Iphigenia. Similar fatal weapons occur in many of the German so-called *Schicksalstragödien*, and the excessive use made of them was ridiculed by Platen in his Aristophanic comedy *Die verhängnisvolle Gabel*, in which a number of people are killed by the fatal fork.

1037. Der... wütete. This line, like 1035, has six accents.

1038. The murder of the mother is related in the briefest possible way, which is all the more effective. The murder of Aegisthus is not even mentioned, for that does not seem to Orestes to be of any importance as compared with the murder of his mother. He is troubled only about the murder of Clytaemnestra, but feels no compunction about the murder of Aegisthus, which he and everybody else considered a just and necessary deed.

durch Sohnes Hand. Notice the omission of the definite article which is poetic but not unusual when the noun has almost the force of a proper name. There is but one son by whose hand she could have

fallen. The omission of the def. art. before a genit. included between a preposition and the noun which is qualified by the genitive is of especially frequent occurrence in Schiller's poetry, and is a peculiarity of his poetic style. Cp. *Wallensteins Lager*, l. 394 n. (Pitt Press Series). Cp. also l. 1903.

1039. *den reinen Tag...selig lebet*, 'live a pure and happy life,' 'have a spotless existence not spoiled by passion and crime.' The phrase *den Tag leben* is poetic, but *ein Leben leben* is a common phrase, cp. *einen Tod sterben*, *einen Kampf kämpfen*, and many similar expressions. See l. 162 n. (*Tag = Leben*). The happy life of the gods is beautifully described in the opening lines of Schiller's poem *Das Ideal und das Leben* and of *Hyperions Schicksalslied* (*Ihr wohnt droben im Licht, selige Genien...*) in Hölderlin's novel *Hyperion*, and in the *Parzenlied* (IV. 5).

1040. *Auf immer neuen Wolken* expresses well the ethereal existence of the gods in which nothing withers or fades, free from all heaviness and monotony. The first text had only: *Unsterbliche, auf euren reinen Wolken*.

1042. *so nah*, as a priestess.

1046. *Der Flamme gleich*, 'like to *this* flame,' steadily and constantly burning on the altar. The sacred flame is here an image of purity, constancy and devotion.

1048. *meines Hauses Oeufel*. In his deep emotion Orestes does not notice these important words.

1049. *tiefer* stands for (nur) *um so tiefer*, 'all the more deeply.' For a moment Iphigenia seems to doubt the kindness of the gods and to take a more gloomy view of their ordinances. But she collects herself and after a pause her first anxious question is after her beloved brother, whom she does not condemn but for whom she feels a deep pity.

1051. The original prose version of the following words of Orestes was very different and much less dramatic. It was considerably improved by Goethe in the last *prose* revision, which was but little altered in the final transcription into verse. See Appendix I. 4 a.

Ö könnte man...sprechen implies an ardent wish 'if one could only... speak,' say 'would I could tell...'

1052. *Wie gähend stieg...der Mutter Geist*, lit. 'the spirit of the mother rose like an exhalation,' i.e. from the spouting blood of Clytaemnestra there rose her angry ghost (as gases rise up from fermenting substances).

1053. This line is intentionally left too short—the long pause well marks the shudder of the speaker, which for a moment prevents him from continuing while the horrible vision of the indignant spirit of his slain mother haunts his mind.

1054. ruft...ju. Notice the effective use of the historic present in this and the following lines. The unfortunate Orestes lives through the whole horrible scene once more in this moment of unrestrained confusion.

der Nacht uralten Töchtern, i.e. the Furies, the children of Acheron and Night, whose real name, according to Greek usage, is not mentioned. In the opening scene of the *Eumenides* of Aeschylus this vision of Orestes is vividly brought before the spectators' eyes, and Goethe probably had that scene in mind when writing these lines. The sleeping Furies are awakened by the spirit of Clytaemnestra and urged to hunt down Orestes. Goethe here assumes that the number of the Furies is rather large (not only *three*) and that they are connected with the older deities who were relegated by the Olympian gods to the gloomy caves of Tartarus. In this the poet adopts the conceptions of Aeschylus and Hesiod.

1055. Note the characteristic animated rhythm of this and the following line. Each line has but four strongly accented syllables, the rhythm is ascending and mixed (iambic-anapaestic), thus:

x ' x ' x ' x x '
x ' x x ' x x ' x x '

Similar passages occur in III. 2 (ll. 1281 sqq.) and IV. 1 (ll. 1369 sqq.) in cases where the emotion of the speaker is to be expressed.

1056. Euch ist er geweiht. Compare with this and the following lines (as far as l. 1070) the grand Chorus of the Furies (das furchtbare Geschlecht der Nacht) in Schiller's ballad *Die Kraniche des Cygnus* (stanzas 16—17) in which this idea is powerfully expressed. Schiller largely utilised one of the choruses in the *Eumenides* of Aeschylus. See page 233.

geweiht, like the Latin *sacer*, means 'devoted' to you; to destruction.

1057. Höfler Blick, hollow and deep sunk eyes are characteristic of criminals tormented by pangs of conscience.

1058. The original version had *wie ein hungrig Heer von Geiern*.

1060. ihre Gefährten. The first *e* in *Gefährten* is scarcely to be pronounced in this case.

1061. Zweifel, m. and Reue, f. are personified and imagined by the poet to be the attendants of the Furies tormenting Orestes. They fall upon him unawares like beasts of prey (*schleichen...leis herbei*). His guilty ancestors were apparently not much troubled by them, but he really has to expiate their crimes. Zweifel is the ever-recurring doubt, whether he understood the Will of the gods (l. 710) rightly, whether he was really *obliged to kill his mother*. If the answer is that he was wrong, then

he falls a prey to *Reue*. With these abstractions imagined by Goethe compare *luctus* 'grief' and *ultrices curae* 'avenging cares,' which Vergil (*Æneid* vi. 274) imagines to lurk in the precincts of Orcus. //

1063. *Wolkenkreise*, m. pl. 'cloudy circles,' say 'circling clouds.'

1065. *Verwirren*, i.e. 'troubling his mind and driving it to madness'; in the *Kranke des Jbyfus* Schiller uses *Befinnungsraubend* in the same sense with regard to the effect of the Chant of the Furies.

1066. *berechtigt zum Verderben*, 'authorised to destroy,' it is their duty.

treten (den)...*Boden*. Cp. *den Weg...treten* l. 561 n.

1067. *gottbesäeten* lit. 'sown by (a) god,' say 'heaven-sown,' or 'blessed by the gods.' This compound is formed after the model of many Greek compounds the first part of which is *theo-* (= *gott-*) and the second a past participle. See l. 99 n. (*gottgegeben*). The idea is that all life and every blessing of this earth come from and are protected by the gods, but that the presence of the Furies makes it impossible to rejoice in the gifts of the gods which are so freely scattered all over the earth.

1068. *ein alter Fluch* was added in the final revision. The Olympian gods had banished the Furies into everlasting night, from which they were allowed to emerge only when they had to take revenge for a capital crime.

1073. *Was wägst du gleichen Fall?* 'what do you suppose to be the same case?' For this Latinism see l. 346 n.

1074. *wie jenen*, sc. *ein Verwandtenmord, ein Muttermord*.

1076. In the following lines the recognition is brought about by means very different from those employed in the drama of Euripides. See the Introduction. Orestes speaks as openly to Iphigenia as Neoptolemos to Philoctetes in the *Philoctetes* of Sophocles.

große Seele, i.e. 'noble soul,' pure and free from guile.

1078. *knüpfe...vor die Füße* is short for *knüpfe zusammen und (lege or werfe...vor die Füße*, 'may he weave together and place it as a snare before the feet...'

ein Fremder dem Fremden, as Pylades had done when he first met Iphigenia. Orestes implies that her sympathy for him and for the house of Agamemnon has made her no stranger to him.

1079. *der List gewohnt*, now usually *an List gewöhnt*. See l. 1674 n.

1080. *zwischen uns sei Wahrheit!* is a familiar German quotation. After *Wahrheit!* there is a pause, Orestes draws a deep breath and then proceeds with *So bin Dreck*. This line has intentionally been left unfinished by the poet. See l. 1053 n.

1063. *Senft...flüß*, 'drips' like a withering plant. At the close of his first great drama *Wohlfahrt von Berliozingen* Goethe makes the dying Goetz say *Meine Kraft sinkt nach dem Grabe*.

der Grube is poetic for *dem Grabe*. Compare the old-fashioned and biblical phrases: *in die Grube bringen*, *in die Grube setzen*.

1068. *Rat* means here *Plan* or *Anschlag*. Cp. l. 1368.

1089. *Fels*, viz. the rock on which Diana's temple stood. He imagines that the Scythians will hurl his corpse down after the sacrifice. The original prose has in fact: *laß meinen vor dem Altar der Göttin entseelten Körper, vom Fels ins Meer gestürzt, ...fluch auf das Ufer der Barbaren bringen*. *Fels* is the old strong dat. sing. instead of which the weak *Felsen* is now exclusively used in prose.

1091. *Fluch*, viz. for the violation of the laws of hospitality.

After having made his confession Orestes leaves overwhelmed with grief and retires for a while into the sacred grove.

1094. With this line begins the second part of this grand scene, viz. Iphigenia's touching prayer to the gods (ll. 1094—1117). The beginning and end of the monologue in the prose texts are very different. The personification of *Fulfilment* is a beautiful invention of the poet, the picture reminding one of Fortuna on the one hand and of Abundantia (or Copia) on the other. The influence of the Italian journey on Goethe's poetic style is here clearly noticeable. In the earlier texts it is *Gnate* who is thus personified. Some other beautiful personifications of abstract ideas in Goethe's poetry are *Not* (Act IV. sc. 4, ll. 1680 sqq.), *Offnung* and *Phantasie* (in the poem *Meine Göttin*), *Wahrheit* (in the poem *Zueignung*), *Gelegenheit* (in the *Römische Elegien* IV.), *Sorge* (in both parts of *Faust*), and others.

Some critics have objected to Iphigenia's conduct after she has found Orestes as being unnatural. Instead of breaking out into exclamations of delight and rushing to embrace her long-lost brother, she allows him to depart without a word and only offers up a prayer expressed in very moderate terms. But Goethe had excellent reasons for making her act as she does. First of all she is so completely overwhelmed with the unforeseen happy news that she is for a moment speechless and hardly notices Orestes' withdrawal. When the tumult in her heart begins to subside and she finds her speech again, it is only natural in one who like her has all her life been accustomed to look to the gods for help and comfort to relieve her full heart by fervent prayer. It may also be urged that the reason why she does not at once embrace Orestes is that she feels that excitement would be harmful to him, and also

because she finds it hard to realise that this strange man is indeed her beloved brother. Moreover a passionate outbreak would not be in harmony with her quiet and dignified character as the poet has represented it throughout the play.

1095. Des größten Vaters, of Zeus, the Father of gods and men. Cp. the Lat. *Jupiter optimus maximus* and der große Donner l. 321 n.

1096. The image of Fulfilment appears so majestic to her because she sees all her fondest hopes far surpassed by reality.

1098. Frucht, f. is here used collectively for Früchten. Iphigenia imagines the colossal figure of Fulfilment descending from Olympus and bringing down to her in one out-stretched hand wreaths of blessings, holding in the other the horn of abundance filled with sweet heavenly fruit (see ll. 1111—14). This picture was no doubt suggested to Goethe by his studies of the great classical sculptures in Rome.

1099. Schätze des Olympus, i.e. gifts such as only the gods can bestow upon mortals. In l. 1111 they are called goldne Himmelsfrüchte.

1103. gesparten, 'saved up,' 'withheld.'

1105. uns frommen, 'be good for us.' frommen is now used only in high style while in ordinary prose nützen (einem) or gut sein (für einen) would be used.

1107. Wenn has here the sense of während, 'while.'

jedes Abends Stern- und Nebelhülle, 'the starry and cloudy mantle of every evening' shrouds from our mortal gaze the view of to-morrow. jedes Abends is not an adverbial phrase but qualifies Stern- und Nebelhülle. This is clear from the final prose version which has denn ihre Weisheit sieht allein die Zukunft und jedes Abends gestirnte Hülle verdeckt sie den Menschen. The idea is that the starry sky of night spread out like a cloak prevents us from seeing further than the present day.

1108. With the ideas expressed in this and the following lines cp. Goethe's poem Grenzen der Menschheit, and Tasso II. 1, ll. 1074—81.

1111. die goldnen Himmelsfrüchte, orig. der Erfüllung goldne Früchte.

1112. sie ertrogend = sie mit Troß gewinnend, sie den Göttern zum Troß brechend, 'defiantly plucking them before the time.'

1113. sich zum Tod, lit. 'for death to himself,' 'to his ruin.'

1115. Noch kaum gedachte, 'still hardly realised.'

Schatten des abgeschiednen Freundes, 'shadow of a departed friend.' Thus Achilles endeavoured in vain to embrace the shadow of his dead friend Patroclus (*Iliad* XXIII. 99) and Odysseus that of his mother which three times vanished from his arms (*Odyssey* XI. 205). In the orig. prose we find: das Gespenst eines geschiednen Geliebten (cp. William's

Ghost in Bürger's famous ballad *Lenore*), but Goethe rightly substituted the classical shadow for the medieval spectre and the friend for the lover as more appropriate in the case of Iphigenia.

1116. *citel mir*. *mir* is the ethical *dat.* *citel* = *wesenlos*, *vergeblich*, 'vainly,' which I am not allowed to grasp.

1117. *treisach schmerzlicher* was added in the final version. *Dreisach schmerzlicher* is stronger than *um so schmerzlicher*, 'all the more painfully.' Comp. *treisach* *clent* l. 1217 (where the emphatic *treisach* = *vielmals*, in *höhem* *Grate*, was likewise added in Rome).

vorübergehn, 'pass by me,' hence *verschwinden*, 'vanish.'

1118. With this line (of six accents) begins the last and the most impassioned part of the scene which leads to the healing of Orestes. Iphigenia herself is now informed of everything, but she is anxious to give her brother a piece of good news, to comfort him and to free his soul for ever from the pangs of his tortured conscience. He has from the distance noticed that Iphigenia had lifted up her hands in prayer. He supposes that she asks the gods to assist their flight and he approaches her to ask that she may not include him in her prayer. He thinks that his case is utterly hopeless and that his presence cannot but bring ruin (cp. l. 656 sqq.).

1121. *Fluch und Not*, i.e. *meinen Fluch und meine Not* (*mein Elend*).

1122. In this line Iphigenia makes the first attempt to disclose to him who she is. But each attempt to discuss the history of his family wounds and excites him more deeply.

1123. *Mit nichten*, 'by no means.' He mistakes her meaning. *nichten* is really an old *dat.* plural of *nicht*, which orig. meant 'nought' (now *nichts*). It has survived only in the phrase *mit nichten*, which is now archaic or poetic. See l. 2064.

1125. *Schleier*, m. 'veil' stands generally for her priestly garment.

1126. *birgt* instead of *bürgeſt* or *würteſt* *bergen* denotes his certainty (= *du wirſt nicht bergen*).

Immerwachen, 'ever-wakeful,' is another periphrastic term for the Furies. See l. 1054. Some other names occurring in the following lines are *Œchreſeneſgötter* (l. 1160) and *Racheſgöttinnen* (l. 1169).

1129. The feet of the Furies are called *ſtern* (in imitation of the term *χαλκίπους Ἑρμύς* 'the brazen-footed Fury,' cf. Sophocles' *Electra* l. 490) because they are never-wearied, and *ſtrech* because they do not stop short at anything. In *Die Kraniche des Sphylus* the Furies sing (l. 133): *So jagen wir ihn ohn' Ermatten*; and in *Die Braut von Messina* (ll. 2417 sqq.) the Chorus sings: *Œherner Füße | Rauschen vernehmt ihr*, |

Höllischer Schlangen | Zischendes Tönen, | Ich erkenne der Furien Schritt. See the Appendix, pages 231—233.

1134. ruhen sie gelagert, 'they lie encamped.'

1136. die Schlangenhäupter schütteln. The Furies are usually represented with small serpents in their hair and large serpents in their hands. The serpents are symbols of the pangs of conscience. In Maria Stuart III. 3, ll. 2186—7, Mary says:

die Schlangenhaare schütteln
Umstehen mich die finstern Höllegeister.

1139. ein freundlich Wort, 'a friendly word,' i.e. a gentle word of comfort and hope. freundlich is a favourite word of Goethe's. Cp. l. 1964.

1142. He has no hope. Instead of the light of hope he only sees the pale gleam of Acheron through the vapours arising from it (l. 1062).

1143. Hölle, f. is sometimes used in this drama not only in the sense of 'Hades,' but in the modern sense of 'Hell.' Orestes speaks of the lower world, the abode of the Goddesses of Revenge, as a place of torture. Cp. Höllenschwefel l. 1154; Höllegeister l. 629.

1144. We should say in ordinary prose: Hast du nur eine Schwester, Elektra? or, as the prose has it: Hast du nur eine Schwester, die Elektra heißt?

1147. Beizeiten, 'betimes,' 'in good time,' so as not to see the misery of her house.

1149. Erinyen (pron. *Ē-rin-nū-en*). This is the Greek name of the Avenging Deities. The Erinyes were subsequently often called by the euphemistic name Eumenides (Eumeniden l. 1359), 'the well-meaning' or 'soothed goddesses,' as if to propitiate them. In all the prose texts Goethe has Erinnen. The Greek name is according to the best authorities 'Ερινύς (not 'Ερινύς), the plural 'Ερινύες, Attic 'Ερινύς. From 'Ερινύες, Latin *Ērinjēs*, *Ērinnyēs*, Goethe formed his Erinyen.

1150. die Asche von der Seele. Cp. the similar phrase in Faust I. ll. 3803—7: Dein Herz; aus Aschenruß zu Flammenqualen wieder aufgeschaffen hebt auf. By blowing away the ashes from his soul the Furies make the flame blaze up again and again. Cp. also l. 1023:

1151. sich...verglimmen means sich glimmen ausbrennen, sich glimmen vergehen, 'to burn out slowly.' The verb is as a rule used intransitively. verglimmen may be taken as a subjunctive.

The beauty of this image was not at first appreciated by many of the older critics. Bodmer (cp. l. 984 n.) ridiculed it in the following lines, which are of the greatest interest for the study of the change of taste:

Damals hüllte man noch den Gedanken nicht in Figuren,
 Was den physischen Dingen nicht allegorische Rollen,
 Legte die Strahlen der Sonne noch nicht vor Jupiters Throne.
 Keine Furie blies von jemandes Seele die Asche
 Ober verwehrt, daß von eines gefallenem Hauses
 Schreckensbrände die letzten Kohlen im Enkel verglimmen.

1156. *süßes Rauchwerk*, 'fragrant incense' is contrasted with *Höllenschwefel*, 'hellish sulphur.' Iphigenia continues his image, the 'sweet' incense is to counteract the effect of the scalding sulphur.

Rauchwerk, n. is more poetic than the usual *Räucherwerk*. Some of the manuscripts and early editions have *Räucherwerk*. The composition of *Rauchwerk* (= zum Rauchen zubereitetes Werk, zubereitete Stoffe) is analogous to *Schlagwerk* (work intended to strike) or *Blendwerk* 'false show,' 'illusion' (a thing intended to dazzle). In other compounds with *-werk* the first part of which is a verb, a thing is denoted which has been made by the action of the verb, e.g. *Schnittwerk* 'a thing that is carved,' 'carving,' *Badwerk*, *Flechtwerk* and others.

1159. *vernehmen* is used here without a direct object (as in l. 1139) in the sense of *verstehen*. This is poetic.

1162. *Gorgöne*, viz. Medusa, one of the three Gorgons (Homer knows only one), whose heads were covered with hissing serpents and who had wings and brazen claws. Medusa's head was so fearful to behold that everyone who looked at it was changed into stone. Medusa was the only one of the three who was mortal and was killed by Perseus. Athena afterwards placed the Gorgon's head in the centre of her shield or breastplate, where it served to frighten her enemies.

1165. *Höll* in this passage of course only denotes the lower regions. Cp. l. 1005 n. *Zur Höll' hinab...ruft* in order to call up the Furies. Cp. the words of the Lord to Cain (Genesis iv. 10): *Die Stimme deines Bruders Bluts schreit zu mir von der Erde*.

1166. *der reinen Schwester* *Gegenwort* must be quite incomprehensible to Orestes. He cannot possibly suspect that it is Iphigenia whom he believes to be dead who says this to him. So he does not notice the *Gegenwort* at all, but only hears the one word *Mutterblut*. It is important for the healing of Orestes that, after he has confessed his *Muttermord* to Iphigenia, the pure sister does not find it in her heart to condemn him but addresses him kindly and consolingly.

1168. *Es ruft*, 'It is calling,' i.e. *das vergoßne Mutterblut*.

1170. The voice of the sister has a familiar sound and may vaguely remind him of that of his mother. See l. 1240. With the

expression das Innerste...wendet cp. Die Jungfrau von Orléans II. 10, l. 1800:

Ist's ein Gott,
Der mir das Herz im tiefsten Busen wendet?

Translate: 'whose voice (thus) horribly harrows up the inmost depths of my bosom?'

1172. Es, 'It,' viz. that which I am, thy sister. She thinks that he *must* now feel who she is.

1173. Iphigenien (5 syllables), now usually Iphigenie.

1174. Du! is not a question but an exclamation of astonishment.

Mein Bruder! This moment of recognition was made (in 1787) the subject of a painting by Goethe's friend Wilhelm Tischbein. Some sketches for it are preserved in the Weimar Goethe Museum, the original picture itself is said to be at Arolsen. Cp. Goethe's description in his *Italienische Reise* (Zweiter Römischer Aufenthalt. Juli. Hempel ed. 379). The artist had given to Orestes the features of Goethe; Iphigenia, with the features of a beautiful English lady, Miss Harte, discloses her identity before the altar of Diana; the Furies are just withdrawing from Orestes.

Laß! Hinweg! This moment is represented in a fine sketch by W. v. Kaulbach in his exquisite Goethe-Galerie. The scene is laid before the temple of the Goddess, a column of which is seen on the right; before the open gate of the sanctuary five serpent-haired Furies with snakes and torches are awaiting their victim but are unable to cross the threshold. In the foreground Iphigenia gently touches her brother who turns away from her in despair, hiding his face.

1175. She is going to embrace him and touches his hair.

1176. Kreusa's Brautkleid. Kreusa (trisyllabic), Lat. *Crēusa*, was the daughter of Creon, King of Corinth. She was to marry Jason, the famous Argonaut, who with the help of Medea had brought the Golden Fleece to Greece. Medea, thus forsaken by her husband Jason, sent Creusa as a wedding gift a garment which burnt her to death when she put it on. The truly tragic subject has often been treated in dramatic poetry of ancient and modern times, the best German drama being Franz Grillparzer's *Medea* (the concluding play of the trilogy *Das goldene Vließ*).

jündet sich...fort, lit. 'kindles itself...away,' say 'is kindled.'

1178. Wie Hercules. He alludes to the terrible end of the most famous of the Greek heroes by means of a poisoned garment which *Deianira*, his wife, had unwittingly sent him. The end of Hercules was

made the subject of a fine tragedy by Sophocles which has come down to our times, called *αλ Τραχίνιαι*, 'the Trachinian women.' The death of Hercules, who in accordance with his own wish was burned to death on Mount Oeta, was treated by Emanuel Geibel in a masterly monologue called *Herakles auf dem Oeta*. The comparisons with Creusa and Hercules are very appropriate as Orestes had before compared the curse to a consuming fire. The Greek form of the name is Herakles. See l. 40 n.

1179. in mich verschlossen, 'wrapped up in myself' and involving no one else.

1182. löse...Zweifel. Iphigenia herself requires time to accustom herself to the idea that he is really her brother Orestes. In order to overcome her doubts she would like to hear again from his own lips that he is Orestes.

1183. Des lang erstehen. Adjectives are in Goethe's and Schiller's poetry not unfrequently placed with repetition of the def. art. after the substantive as if put in by an afterthought. The adj. thereby gains additional force. See ll. 64 and 2069. This position occurs much more frequently in Goethe's dactylic poetry, e.g. in his *Uggen* and in *Her-mann und Dorothea*, and is mainly due to the influence of Homer.

auch has no stress, not being connected with mich. sicher has a strong stress.

1184. The idea is that *joy* at having found her brother and *grief* at the condition in which she finds him possess her soul in quick alternation. The rapid changes of her feelings are well represented by the image of the wheel. She wishes to believe that he is Orestes and yet at times doubts it. He is to her still sometimes ein fremder Mann, sometimes der Bruder.

1185. dem fremden Manne is not to be taken in a general sense = einem fremden Manne or jedem fremden Manne, but refers directly to Orestes: 'you the stranger.' This is borne out by the last prose version (the passage is missing in the original text), which has: mich schaubert vor dem fremden Manne und mich reißt mein Innerstes zum Bruder.

1188. Ἑλῆνς (3 syllables) is a very unusual genit. of Ἑλῆς, perhaps formed after the analogy of Ἀγιστῆνς (l. 881) or Ἀπολλῆνς (l. 2116). *Lyaeus* (Greek *Λυαῖος* from λύω 'I free') means (Sorgen)löser, 'deliverer (from care),' and is an epithet of Bacchus. Orestes mistakes his sister's delight for the ravings of a Bacchante. He seems to turn away from her and *speak these words to himself*. Iphigenia's words l. 1190 render this *probable*.

1189. Unabhängig-*heil'ge* *Wut*, 'holy rage unbridled.' The unbridled rage is called 'holy' because the enthusiasm of the Bacchante is supposed to be inspired by the god himself. On the peculiar composition of two adjectives of equal importance see l. 552 n.

1192. *Der Seligkeit*, dative after *sich öffnet*.

dem Liebsten...das Haupt zu küssen, 'to kiss the head of the dearest.'

1197. vom *Parnas* die ew'ge *Quelle*, viz. the celebrated fountain Castalia on Mount Parnassus, which was sacred to Apollo and the Muses.

1198. ins goldne *Thal*. *golden* means here either 'splendid' or 'sunny.' See l. 474 note.

1199. *Wie*: after a comparative (*hefter*) we should expect *als*.

wallend fließt, 'flows surging,' say 'flows abundantly,' 'flows freely.'

1200. ein selig *Meer* = ein *Meer von Seligkeit*, 'an ocean of bliss.'

1201. With these words she attempts again to embrace him, but he, still incredulous, takes her for one of Diana's nymphs and warns her to beware of the wrath of the chaste goddess.

1206. *rettend lieben...willst* = *retten und lieben...willst*, say 'are willing to bestow safety and love' upon a youth.

1211. *Weis' ihn zurecht*, lit. 'guide him aright,' i.e. 'help him with his plans,' 'show him the way to carry out his designs.'

schone meiner, archaic and poetic for *schöne (verschöne)* mich. Cp. l. 849 n.

1215. *nehmt*. Iphigenia addresses the gods. She does not invoke them by name (cf. also l. 1916) but looks up to the sky and raises her hands as in prayer. In the first transcription of the original prose into irregular metre we find: *O nehmt, ihr Götter, nehmt / den Wahn ihm von dem starren Aug!*

1217. *breisach elend*, 'completely wretched.' See l. 1117 note.

©ie...bie...©chwester. On this peculiarity of style see l. 86 note.

1221. *bargestellt zum Opfer*. See l. 843 note.

1222. Orestes now at last believes that Iphigenia is his sister, but at the same time is convinced that the curse of his race will bring about the most awful of all tragedies, the murder of a brother by a truly loving sister. Therefore, instead of being calmed by her assurances, he breaks into a violent fit of madness.

1226. *ihr Leben...friste*, 'may prolong her life,' 'may live on.'

1229. *hergebrachte Sitte*, 'established custom,' 'traditional practice.'

1231. *ausjurotten*, lit. 'root out,' hence 'extirpate' like an obnoxious weed. The expression is characteristic of his mood. He has given up all hopes of ever becoming a useful member of human society and doing

great and noble deeds. According to the ancient legend, Orestes, after his return to Mycenae, married his cousin Hermione, the daughter of Menelaus, by whom he had a son called Tisamenus. See the genealogical table, Appendix IV. page 236.

1233. Die Sonne...und...die Sterne, 'day and night,' hence 'life.' See l. 573.

1235. sich...verschlingen, in prose usually einander verschlingen or sich gegenseitig verschlingen. sich is a reflexive accusative. vom Schwefelpfuhl = aus dem Sch., in dem Sch. In Der Kampf mit dem Drachen Schiller calls the dragon erzeugt in der gift'gen Lache ('bred in the poisonous swamp'). The ancients believed monsters to be engendered in foul swamps.

1237. das...Geschlecht, 'our...race.' The article has here, as sometimes, the force of a poss. pron. See ll. 1517, 1715, 1983, 2019.

1239. Laß ab, 'Cease' thus to gaze upon me.

1240. Mit solchen Blicken. Again Orestes is reminded of his mother (see l. 1170 n.), but the general resemblance between Iphigenia and Clytaemnestra must be supposed to be but very slight or else Orestes and Pylades would have recognised her at once. In the ancient classical drama (the *Elektra* of Sophocles, ll. 1214 sqq.) the scene in which his mother entreats him to spare her was made very impressive. In our drama the remembrance of his mother's pitiful looks, which he fancies he sees again, brings the whole awful scene once more—for the last time—vividly before his eyes and he cannot longer restrain his violent emotions.

1243. Die Mutter fiel. After these words there is a long pause during which his tormented spirit goes once more through all the horrors of the matricide. He actually imagines he sees the indignant spirit of Clytaemnestra (see ll. 1052—3) rise up before his eyes leading the Goddesses of Revenge up to him. At this horrible vision his madness breaks out at last.

unwill'ger Geist. See l. 636 n.

1244. Im Kreis geschlossen, i.e. im Kreise eng an einander geschlossen, 'closed up in a circle,' surrounding me and preventing all escape.

Surien may in this case, at the end of the line, perhaps be pronounced *Für-jen* and not *Fü-ri-en* (3 syllables) which would give six accents to this line. But see l. 757 note.

1246. gräßlichst, because Love itself commits murder.

1247. ihren, 'their,' referring to Haß und Rache.

ihren cannot proleptically refer to Schwester and be rendered by 'her.' The earlier texts have: Bisher vergossen wir das Blut aus Haß und Rache.

nun wird zu dieser That die Schwesterliebe gezwungen, in which the contrast between *Haß* und *Rache* and *Schwesterliebe* is quite clear.

1248. *liebevoll* is often used by Goethe in the old sense of 'who is so full of love,' not merely 'loving' as in its modern use.

1249. *Weine nicht*. Iphigenia has burst into tears when she sees that he is mad and engrossed by the most horrible thoughts. From the passionate outburst of his despair he suddenly passes on to gentle words of pity for his unfortunate sister whom he believes it is his destiny to ruin also. The words of tender love (ll. 1249—51) are the first foreshadowing of his subsequent healing.

1252. *verschone nicht* without a complement is poetic, we should say in prose *verschone* (or *schone*) *miß nicht*, *erweise mir keine Schonung*. Cp. *schone meiner*, l. 1211 n.

Scene 2.

In this scene Orestes, who had fallen into a swoon, recovers his senses and believes that he has been killed by Iphigenia and is now in the lower world. The inevitable crisis is over and he is happy that the longed-for peace of mind will at last be given to him by repeated draughts from the fountain of oblivion. In a vision he fancies he sees the departed members of his family walking together peacefully towards him. He imagines that he joins them and is forgiven by Clytaemnestra. This scene promotes his complete recovery, his mind being at last quiet and hopeful after his full confession and the gentle comforting words of his sister. What she promised him he now sees in imagination. Schiller thought very highly of this scene, which he calls ein *Elysiumsfeld* im eigentlichen wie im uneigentlichen Verstande...Hätte die neuere Bühne auch nur dieses einzige Bruchstück aufzuweisen, so könnte sie damit über die alte triumphieren. Hier hat das Genie eines Dichters, der die Vergleichung mit seinem alten Tragiker fürchten darf, durch den Fortschritt der sittlichen Kultur und den mildern Geist unsrer Zeit unterstützt, die feinste, edelste Blüte der Dichtung zu vereinigen gewußt und ein Gemälde entworfen, das mit dem entschiedensten Kunststiege auch den weit schönsten Sieg der Gefinnungen verbindet...(Review of 'Iphigenie.' Hempel ed. XIV. 595). He hoped that the monologue would eine sublimen Wirkung machen (Letter to Goethe of May 5, 1802). That the scene actually produced a great effect on the Weimar stage in 1827 is attested by Eckermann (Conversations with Goethe, April 1, 1827).

Orestes waking from his swoon (*Betaubung*) believes that he has been drinking oblivion from Lethe's stream and asks for another cup in order

that the last remembrance of the horrors perpetrated on earth by him and his ancestors may be washed away from his soul.

1258. *reiche mir.* No definite person is addressed, he may imagine some kind spirit to offer the cup. On antique sculptures the Moirae offer water from Lethe to the departed spirits ferried over by Charon. In l. 1262 the stream is called *Quelle des Vergessens*. Cp. *an dem Ufer Lethe's*, l. 113 n.

1259. *kühlen*, especially welcome to him since he represents the pangs of conscience as scorching flames, ll. 1154—55 and 1254.

Erquickung. He desires peace, but not absolute forgetfulness.

1260. *der Krampf des Lebens*, 'the convulsion of Life' which was incompatible with peace of mind. Cp. l. 571 sqq.

1261. *hinweggespült*, 'washed off,' 'purged away.'

fließet...in die ew'gen Nebel, 'will glide...into eternal mist.'

1262. *Der Quelle...hingegeben*, 'given up to the well of oblivion,' i.e. floating down Lethe's stream. The older versions say more clearly: *halb fließt mein Geist, wie in die Quelle des Vergessens selbst verwanbelt, zu euch ihr Schatten in die ewige Nebel*.

1264. *Gefällig* seems here to be an adverb meaning *nach Gefallen*, *nach Herzenslust*, 'to his heart's content,' and to qualify *sich...laben*, 'to refresh himself.' The word does not occur in the original version, which has *Willkommen ist die Ruh' dem Umgetriebnen*. The latest prose text has *In eurer Stille labt gefällige Ruhe den umgetriebnen Sohn der Erde*. It is also possible to refer *gefällig* to *Schatten* and take it as *laßt es Euch gefallen*, or *Erlaubt...daß...sich laße*. This would be a much greater deviation from the original readings.

1265. *umgetriebnen*, 'driven about,' 'tempest tossed,' is contrasted with *Ruhe*. The term *umgetrieben* seems to have been formed after the model of the Homeric *παραγχεῖς*. Cp. *den Umhergetriebnen*, l. 1388 and l. 1473.

1266. This line and the following were added in the final revision. The visions are fitly introduced by a rustling of the boughs of the sacred grove. The ll. 1266—1276 are a great improvement on the original text and show how carefully Goethe revised this important scene.

1267. Translate 'what a murmur do I hear rustling from the twilight over there.' He thinks the *Dämmerung* is the realm of the Shades.

1268. *Sie, viz. die Schatten* (l. 1263).

den neuen Gast. All the Shades are guests in Hades, but *der neue Gast* is the newly arrived spirit. See l. 1316.

1269. *Wer ist die Schatten, die herrlich mit einander...sich freut?* Of this

vision Schiller makes the fine observation (Letter to Goethe of May 5, 1802): Die Erzählung von den Thyestischen Greueln und nachher der Monolog des Orestes, wo er dieselben Figuren wieder in Elysium friedlich zusammen sieht, müssen als zwei sich aufeinander beziehende Stücke und als eine aufgelöste Dissonanz vorzüglich herausgehoben werden.

1270. sich freut (and Greuben l. 1299). The idea is not in harmony with the classical Greek conceptions of the life of the departed spirits in Hades (cp. *Odyssey* XI. 488 sqq.) or with Iphigenia's words ll. 112—114, but the quiet existence of the Shades who have drunk from the stream of Lethe seems a state of bliss to the wearied mind of Orestes.

1271. friedlich, the spirit of peace and forgiveness which fills the ancestors of Orestes in Hades is a modern ideal and not in harmony with the religious conceptions of the Greeks. (Cp. *Odyssey* XI. 541—64.)

1272. ähnlich for einander ähnlich, 'like one another,' 'of kindred mould.' The blood relationship is at once discerned by the similarity of their outward appearance.

1276. um sie her, viz. round Atreus who had killed them and Thyestes who had—unwittingly—eaten them. Some texts have um ihn her, viz. round Atreus, their murderer, but all the manuscripts and all the earlier versions have sie, which is also adopted in the Weimar edition.

1281. The livelier metre of the rest of the monologue is intended to express the joyful excitement of Orestes as he joins and addresses his ancestors. The passage is lyrical in character and consists throughout of lines of four accents. The rhythm is ascending and mixed, of iambic-anapaestic character. The lines have as a rule a caesura between the second and third accent. The following is a metrical scheme of the first few lines:

x' x' x		x' x'
x' x' x		x' x'
x' x'		x' x' x
x' x' x		x' x x'
x' x' x x		' x x' x
' x x' x		x' x'
x' x' x		x' x' x
x' x' x		x' x'

1285. trägt sich, 'is borne.' The use of the reflexive for the passive is common in German and especially in French.

hier, because the Shades in Hades have drunk from Lethe peace if not absolute forgetfulness of their life in the upper world.

1288. der Feindschaft los (or fertig) is poetic. The common use of the

accus. with *los*: eine Sache *los* sein, 'to be rid of something,' is impossible in high style.

1289. nur einmal im Leben, viz. on the day of his return home from Troy. Orestes was but an infant when his father left Mycenae.

1290. Bist du's, mein Vater? 'Is that you, my father?' In the original prose versions the comma before *mein* is missing. This may well be due to an oversight, but the sentence may under these circumstances mean 'Are you my father?' the 's (=es) being used in the Old German way, e.g. *ich bin es Sifrit* (*Nibel. B.* 453, 3) = I am Siegfried. This translation implies more of doubt on the part of Orestes.

1297. des Mordes gewisse Lösung, 'the certain signal for murder.' To greet and to kill a relative was as it were done in the same moment by the members of the race of Tantalus.

1298. des alten. Der Alte is the often recurring epithet of Tantalus. The line has only four accents, the last two syllables of *Tantalus* being unaccented. The older versions have *Tantal's*. Cp. ll. 711 and 968 where the word is less accented. Here the higher style and greater stress did not so well admit the use of the shortened form.

1299. The line means that their real life begins only beyond the grave, in Hades. *Nacht* = *Totenacht*, hence *Tob*. See l. 262 n.

1301. zum Alten. Iphigenia calls him familiarly by the same name l. 1764. Orestes is anxious to see the whole family united, and sorely misses the great founder and head of the race, for whom he—like his sister—is filled with the greatest reverence (l. 1303). It is rather strange that Tantalus alone is represented as still suffering great torments through the wrath of the gods; this conception does not seem to be in harmony with the general spirit of peace and forgiveness pervading this scene and with Iphigenia's notion of the benevolence of the gods, but rather fits in with the idea of the ruling of the Olympians as expressed in the gloomy Song of the Parcae (Act IV. Sc. 5, ll. 1726—66).

1307. die Übermächtig'en, 'the supremely powerful (ones) have firmly fastened cruel torments upon the hero's breast with brazen (= unbreakable) chains.' The poet clearly does not here allude to the usual *Tantalusqualen* (l. 323 n.), but seems to imagine him as imprisoned in a dark cave and kept down by a huge rock rolled over him to which he remains chained as it were (compare the *Parzenlied*). The last line reminds one of Prometheus chained to a rock on Mount Caucasus, where in the day time an eagle consumed his liver, which was restored in each succeeding night.

Scene 3.

This short scene brings before us the complete recovery of Orestes in the arms of his loving sister and in the presence of his devoted friend. From a world of dreams he wakes to the world of reality, and here too he finds love and forgiveness. In his *Italienische Reise* (Neapel, March 13; see the Hempel ed. p. 194) Goethe called this scene, *den Moment, da sich Orest in der Nähe der Schwester und des Freundes wiederfindet, die Achse des Stückes*, i.e. the moment when the destinies of the three principal figures take a decided turn for the better. A sketch of it was made in 1787 in Rome by his friend Angelica Kauffmann, and a reproduction of this sketch (which is preserved among the treasures of the Weimar Goethe-National-Museum) is given in the ninth volume of the *Goethe-Jahrbuch* (1888). Orestes is sitting under a large tree of the sacred grove, the temple with the image of Diana being in the background. On the left of the spectator stands Iphigenia, her hand resting on the shoulder of Orestes, while on the right Pylades with both hands grasps his left hand as if to shake him out of his dream. Orestes is fair, Pylades dark. The expression of the three faces is soft, but very fine. The painter wrote under it the words of the first line: *Seid Ihr auch schon herabgekommen?* See *Goethe-Jahrbuch* IX. 218 sqq.; and Goethe's own description in the *Italienische Reise*, Hempel ed. p. 194.

1310. The metre of this and the six following lines is a continuation of the mixed rhythm of four accents used in the latter half of Orestes' monologue. The continuation of the metre implies the continuation of his vision. He believes that his sister and his friend have also found their way to the lower world, and he wishes for Electra to join them too in order to make the family gathering complete. He asks them (forgetting about the procession of his ancestors) to follow him to the throne of the king of Hades to pay him their respects as new-comers. The four accents of this and the following lines are somewhat irregularly spread over the lines, thus :

x" x x' x' x
 ' x x' x' x' x
 x' x' x' x' x
 x' x' x' x' x'

1313. *Mit sanften Pfeilen*, 'with gentle shafts,' i.e. in a quick and painless death. The phrase is an imitation of the Homeric *οἱ ἀγαστοὶ βέλτεσσιν* (*Odyssey* III. 280; XI. 173, 199). According to the religious

belief of the Greeks, sudden death was brought about by arrows sent by Apollo (to men) or by Diana (to women).

1314. Pylades was not like Orestes anxious to die. See ll. 596 sqq.

1315. The one *Komm mit* is addressed to his friend, the other to Iphigenia. This is much more lively and impressive when spoken by Orestes standing between his sister and Pylades to each individually than the former reading *Kommt mit*, *Kommt mit* which is addressed in each case to both. The Weimar text has *Komm*.

Plutos Ixron. Pluto (lit. 'the giver of wealth') was at first a surname of Hades, the god of the lower world, and afterwards used as the real name of the god.

1316. *grüßen*, for which in prose we should say *begrüßen*. With the idea expressed in this line compare the last stanza of Goethe's early poem (1774) *An Schwager Kronos*.

1317. During the following prayer of Iphigenia, Orestes gradually recovers from his dreamy state of mind.

Geschwister is placed with excellent effect at the beginning and at the end (l. 1320) of her first sentence. The idea was perhaps suggested by a passage in Euripides (ll. 1351 sqq.), but the delicate execution of it is entirely Goethe's own.

1324. It was really not known to the ancients that the moon receives her light from the sun, but Goethe has succeeded in making of this astronomical fact a beautiful mythological image quite in the spirit of the ancients.

1325. *mir* is a good specimen of an idiomatic *dativus incommodi*.

1327. *Und ist dein Wille = Und wenn es d. B. ist...so*. See l. 43 n.

da can mean either 'when' (temporal) or 'since' (final). The former rendering seems the better one: 'And if the intention which you had when you hid me here is now fulfilled...then.'

1328. *Nunmehr* is in poetic language often used for the simple *nun*. It really means 'now (and further)more.'

1329. *sel'ge* stands apparently for *befeligenbe*, *selig machenbe*. She saves her brother in more than one respect.

1332. Iphigenia's prayer has prepared Orestes for the energetic words of his clever and practical friend, who strongly appeals to his reason and to surrounding reality.

1333. *nicht* takes a strong stress. Compare l. 1143.

1340. This line was added in the final revision. The prose had only: *unse Rädchen hängt an einem zarten Faden*. The introduction of the *Parje* who spins the thread of life, apparently suggested to the poet's

mind by the word *haben*, causes the mixing up of two poetic images. As the passage reads now one must understand that the threads on which a happy return depends are woven by the well-disposed Moira (*Parca*) into the tissue of their lives.

1341. *zum erstenmal*, viz. *seit meinen Kinderjahren*. These words occur in fact in the earlier texts. With these words he at last embraces her.

1343. In the following heartfelt and pathetic prayer the idea is expressed that, as Nature is refreshed after a violent thunderstorm, so Orestes trusts that ultimately he will be benefited by the horrible emotions which the wise gods have imposed upon him. The elaborate and beautiful description of the thunderstorm and the state of Nature after it, reminds us strongly of Goethe's fine description in one of the earlier Werther letters (end of letter dated June 16) which itself was partly inspired by the splendid ode of Klopstock called *Die Frühlingstfeier*. Cp. also Michael's song in the *Prolog im Himmel*, *Vorspiel zu Faust*.

mit flammender Gewalt, 'with flaming power,' 'with flaming hand.' The lightnings tear asunder the clouds which are as it were consumed by the flashes and the rain.

1344. The personal pronoun *Sie* is repeated after the relative *die* according to modern usage. In older German the personal pronoun was alone sufficient to open a relative clause (*Sie Götter, ihr...wanbelt* instead of the present *Sie Götter, die ihr...wanbelt*). The omission of the personal pronoun after the relative which is common in French (*moi qui suis venu, Dieux qui allen*) is inadmissible in ordinary German and very rare in Goethe's poetry.

wanbelt, the gods walk over the earth in the lightnings and destroy the heavy clouds.

1345. *gnädig-ernst*, 'gracious and severe,' i.e. severe for our benefit. Cp. l. 552 n.

1348. *grausendes Erwarten*, in prose usually *grausende Erwartung*. Goethe prefers the expressive infinitives to the nouns in *-ung*.

1349. *aufföht*, viz. *die ihr...aufföht* (ll. 1343—4...1349).

1351. *frischerquidter*. Compare the fine passage at the beginning of the second part of *Faust* (ll. 4690 sqq.) and also the beginning of his poem *Bucignung*.

1352. *neue*, viz. re-appearing after the storm. His blessing after the curse is compared to the sun after a tempest.

1353. *Iris*, the personification of the Rainbow (*Regenbogen*) which in the poem *Wolkenharfen* Goethe calls (ll. 32—3) *ein liebenswürdiges Wunderzeichen, / so schmiegsam herrlich, bunt in Harmonie*.

1354. *Stör*, m., 'gauze,' 'veil' of the *last* clouds as opposed to (*schwere Wolken* (l. 1344).

trennt, 'separate,' by penetrating through the clouds.

1355. *auch*, viz. like the earth refreshed after a storm.

1356. *was... gönnt*, i.e. freedom from the curse and the Furies.

1359. *Eumeniden*, lit. 'the benevolent ones,' an Aeschylean term, is probably here used because the Furies have for him lost their horrors. The prose texts have *Erinnen*.

1360. *schlagen... zu*, 'bang.'

1361. *fernabdonnernd*, separate *fern*—*abdonnernd*, formed after the analogy of the expression *ferninteressent* said of Apollo in Voss's translation of Homer. *abdonnern*, often used reflexively, means gradually to cease thundering, hence *fernabdonnernd* signifies 'their thunder gradually dying away in the distance.' The 'thunder' is the tremendous noise caused by the banging gates of Tartarus where the Furies dwell. The idea of the thunderstorm gradually passing off is still kept.

1362. *dampft*, 'exhales' (*haucht... aus*). *dampfen* as a rule is used not with a direct object, but as a neuter verb, e.g. *Die Dächer dampfen*. Cp. with the idea of these lines *Staub* II. ll. 4650—63; also ll. 4679 sqq.

1363. *Städten*, 'plains,' denotes the wide extent of possible activity. *auf ihren Städten* should really be placed after *setzt... ein*, as it belongs to *jagen*. The construction is very loose.

1364. With this courageous resolve compare ll. 666 sqq. and 744 sqq.; also ll. 1542 sqq.

1365. At last Pylades reminds them of the king and the Scythians, who during the two acts, while the healing of Orestes is the all-absorbing topic of interest, have been completely forgotten. Schiller considered this a blemish from the purely dramatic point of view. But no doubt Goethe was right in not interrupting the touching story of Orestes. Pylades' words are a preparation for Acts IV. and V.

gemessen, 'measured out (to us),' hence 'limited.'

1367. He means to say 'let us not give ourselves up to premature joy, complete delight can only be indulged in when we are once well under way.'

1368. *bedarf* in poetry mostly takes the genitive case.

Rat, m., stands here for *Ratsschlag* or *Beratung* 'counsel,' and *Schluß*, m., for *Beschluß* and *Entschluß*, 'resolution.' See l. 161 n.

ACT IV.

According to Goethe's secretary Riemer the poet told him that this act was written in a single day, March 19, 1779, "*sereno die quida mente*," after having occupied his thoughts for three years, on the Schwalbenstein," one of the heights of the Thuringian mountains. The act brings before us the inner struggles of the heroine; the conflict in Iphigenia's heart is beautifully depicted. The difficulty concerning Orestes is barely removed when the other difficulty arises: Will Iphigenia be able to deceive the king? As open resistance is out of the question, cunning seems to be the only possible means of salvation. At the beginning, in the middle and at the end there is a monologue of Iphigenia, while first Arcas and then Pylades endeavour to influence her in opposite directions. At the end of the act she is near the point of losing confidence in the benevolence of the gods.

Scene 1.

The scene marks a momentary pause in the action. Orestes and Pylades have hastened to the shore to prepare everything for the carrying off of the image of Diana. Iphigenia stays behind alone and begins to reflect on the part which the cunning Greeks have told her to act with the king and his men. Her mind is agitated, and this is well expressed by the free and quickly moving rhythm of the first lines (ll. 1369—80), most of which were written in Rome. With one exception (l. 1375) the lines have either two or three accents, the rhythm being either ascending (usually in the case of two accents) or descending (in the case of three or four). The lines should be read as follows:

' x x' x x
 ' x x' x' x
 ' x x' x x'
 x x' x x'
 x x' x x' x
 x x' x x' x
 ' x' x x' x'
 ' x' x x'
 x x' x x'
 ' x x' x x' x
 x x' x x'
 x x' x x' x
 x x' x x'

1369. Denken...zu, 'If...intend for.'

1375. The four accents and the heavy word *tieferschütternden* are very effective.

1376. *erheben*, lit. 'bring up,' hence 'provide,' is used like the Greek *τρέφειν*. The object is *einen ruhigen Freund* (l. 1381).

1377. *Statt*, f., is used, like the Homeric *πóλις* (*Od.* l. 170 etc.), for *Vaterstadt*, 'native town,' as opposed to the 'distant shore.'

1383. From here the usual metre (blank verse) begins again.

1384. *Er ist der Arm*, etc. As in another case (l. 1409) the introduction of the metaphor dates from the final revision at Rome. The original text has a comparison: *Er ist wie der Arm des Säuglings* etc.

1385. *leuchten* denotes here not physical brilliancy, but moral and intellectual brightness shining out of his eyes.

Versammlung, f., = *Rathversammlung*, *Rat*, 'council.'

1387. *unerschöpfstes* for *unerschöpfliches*, 'inexhaustible.' See l. 1820 n.

1388. *Umhergetriebnen* (see l. 1265 n.), 'those who are tossed about' by passion and care, viz. in this case Orestes and Iphigenia.

1392. *eigen machen*, in prose *zu eigen machen* or *aneignen*, 'realize.'

1395. *Anschlag*, m., 'design,' a 'plan cunningly devised.'

1398. *fluges Wort* collectively for *fluge Worte*, see l. 217 n. and l. 1569. She uses a euphemistic expression with a vague feeling that the account she is to give is not right. Soon in thinking the matter over she realizes what it is intended that she should do and shrinks from the *Lüge* (l. 1405).

1400. *Antwort* is subjunctive, 'am to answer.'

1401. This line has six accents, hardly noticed on account of the pause. See the Chapter on Metre § 5, f.

Ach. Between the sigh accompanying *Ach* and the painful exclamation *Wesh* (l. 1404) the baseness of cunning becomes clear to Iphigenia and her inward struggles begin. It is the same transition as the one from *fluges Wort* to *Lüge*.

1403. *hi'nterhalten*, lit. 'to keep back,' hence 'to practise reserve,' or 'to deceive' (*hintergehen*, *hucheln*). *hi'nterhalten* is rarely used intransitively. One says *mit seiner wahren Absicht hinter dem Berge halten*, 'to keep back one's real designs.' The prose has *ich habe nicht gelernt hinterhältig zu sein*.

1404. *jemand* (dat.) *etwas abzulisten*, 'to obtain something by cunning from someone.'

1405. *Ich weiß der* (dat.) *Lüge*. This was Goethe's deepest conviction. Cp. Grillparzer's spirited and humorous drama *Wesh dem, der lügt*.

1408. *schmiedet*. *Lügen schmieden* is no longer used (the French have *forger un mensonge*) but *Ränke schmieden* and *Pläne schmieden*.

fehrt...sich jurüß, 'turns...itself back,' 'flies back.' It is an Homeric idea that the gods alter the direction of arrows.

1410. verjagend, lit. 'refusing,' hence 'missing its aim.'

1411. Sorg'...Brust, 'one trouble chases another through my heart.'

1412. greift...wieder...an, 'attacks again,' 'falls once more upon.'

1413. wieder separates the genit. from the noun it qualifies. This is an imitation of the ancient classics but not permissible in ordinary prose.

1414. ungeweihten, as distinguished from the sacred grove.

1416. Hört! She answers to a call from Arkas whose voice she recognises.

1418. es trübt sich meine Seele, 'my mind clouds over.' Her mind is troubled and her usual composure gone when she sees the messenger approaching to whom she is to tell her first lie.

1419. Da...ich erblicke, 'as I behold,' 'when beholding.'

Scene 2.

1422. The difference between warten and harren is that warten (auf eine Sache) means 'to wait for a thing' whether patiently or not, usually with equanimity, even with pleasure; while harren means 'to be waiting for some time impatiently,' 'to be anxious for something to occur or be done.' In Hermann und Dorothea IX. 14 Hermann's father says to his wife wir harren ja selbst und warten des Ausgangs, and in Schiller's Jungfrau von Orleans IV. 4, l. 2723 we have exactly the same turn as here: Die Fürsten warten, und es harret das Volk. The masses are imagined to be more impatient than the princes. Cp. also ll. 1630, 1741, 1978.

1423. Ich folgte, imperf. subj. for Ich würde folgen, 'I should follow.'

1425. Erfüllung, f., viz. meiner Pflicht. Cp. l. 936.

1428. vermale (l. 1570) is a synonym of the usual male (l. 1141).

1429. bei sich, 'in his heart,' 'in his own mind.'

1434. in dem innern Tempel, 'in the interior of the temple.' The construction is very common in Greek and Latin (*in medio templo*). This is the first deviation from the truth which she permits herself.

selbst, 'even,' would in prose be placed before in.

1435. das Übel, 'his malady,' viz. the Furies. Cp. 'the king's evil.'

1437. Jungfrauen, f. pl. (cp. l. 938). They form the Chorus in the *Iphigenia among the Taurians* of Euripides.

1439. begehn in Weiße (or Fest, Feiert) begehn means 'celebrate.'

1443. nicht eh', bis, 'not before, until,' is pleonastic for nicht bis or nicht eher als. eh' (for ehe) is a frequent shortening of eher (M.H.G. 2 from *er*). Compare da from dar, hier from hiet, etc.

1444. Notice the excellent use Goethe has made of *stichomythia* (see l. 74 n.) in this scene (ll. 1444—1464) and in the following scene with Pylades (ll. 1643—52).

1446. *Rät*, m., = *Beschluß*. She maintains that the expiatory ceremony is absolutely necessary.

1447. *zum Ershein*, 'for appearance' sake, 'as a matter of form.'

1448. *Ertringe nicht*, 'do not (endeavour to) obtain by pressing,' 'do not insist.'

1451. *Sager*. Thoas has just returned from a campaign (l. 58).

1453. *noch eine* (strong stress on *noch*), 'yet another,' viz. the news that Iphigenia is ready to accept his offer.

1456. *des Treuen Rat* (see l. 215), 'the counsel of the faithful one,' i.e. myself.

1456. She means that she has told the king all about herself.

1457. The prose has: *Noch war' es Zeit, den Sinn zu ändern*, and the sense of this line is 'There is still time for you to change your mind.'

1458. *nun einmal*, 'after all,' 'really,' has no stress whatever.

1459. *Du hältst unmöglich*, in ordinary modern prose: *du hältst für unmöglich*. Goethe has this unusual construction of *halten* (in imitation of the Latin *habere*, *puto*, *iudico* etc.) in both the original and the revised prose texts of the play. Cp. also ll. 1784 and 1867.

1460. After this line the prose texts have two more lines:

Arkas. Um dein und unsrerwillen wünsch' ich es.

Ipfigenie. Dir sei für deine gute Meinung Dank.

1461. *alles*, viz. her own happiness, the fate of the strangers, the king's goodwill, and the welfare of the Scythians.

1463. *menshlich*, i.e. 'by human means,' 'by the activity of men.'

1464. *kommt...an*, 'depends on,' and the gods do not approve of Thoas' wishes.

1468. This line and the following are in direct contradiction to the assertions of Thoas (ll. 520—1), which in fact were but a pretext.

1472. This line and those which follow (1472—82) were added in the final revision.

göttergleich, viz. kind and gracious like the gods. Owing to the gentle influence of Iphigenia the subjects of Thoas are no longer absolute barbarians.

1475. This line means 'Do not take away from us what you are able (to bestow),' i.e. Do not deprive us of your gentle influence upon the king and the nation; finish your mission of civilisation.

1476. Du endest = vollendest, führst...zu Ende, 'you will finish,' 'you can complete.'

1477. This beautiful passage may perhaps be rendered as follows: 'For nowhere does Gentleness, when it comes down from heaven in human form, establish its realm more quickly than where, gloomy and wild, a youthful nation, full of life, courage and strength, given up to itself and to anxious foreboding, bears the heavy burdens of human existence.' 'Gentleness' is here represented as a *Himmelskinder* and the speaker apparently alludes to Iphigenia herself.

1479. trüb, i.e. in the dark as to the real purpose of life.

1480. neu, 'new,' means 'youthful,' 'untrained and unspoiled.'

1481. banger Ahnung, a dim and anxious feeling for what is right, a state of mind which young Goethe liked to call *Dumppheit*.

1483. Erschütter nicht, she is deeply moved and feels that he is right in wishing that she should not give up her work with his people.

1485. Mühe, after *schon*, seems to be the accus. Both the genit. and the accus. are found with *schonen* in this play (see l. 849 n.); the gen. is used with persons (ll. 849, 1211), the accus. with things (l. 1780).

1492. Widerwillen, m., 'aversion' to the marriage with Thoas.

1493. eine schöne Seele is used here in a sense which is common in the writings of Goethe and Schiller: 'an harmonious soul,' 'a noble mind.'

1494. der Edle = ein edler Mann. The adj. *edel* is often applied to Thoas in all parts of the drama, e.g. ll. 33, 1501.

1500. wiederholtest du, subj. = würdest tu (or wolltest du) wiederholen.

1502. bis diesen Tag, usually bis auf diesen Tag or bis heute.

Scene 3.

1504. das Herz...umgewendet, the figurative phrase denoting a change of feeling seems to be a reminiscence of the Homeric *ἐντρέπεται φιλὸν ἦτορ*, but the Biblical phrase 'mine heart is turned within me' (Lam. i. 20) may also be compared. The change here is from resolution to tell the tale invented by Pylades to doubt and repugnance. She is afraid she has already gone too far.

1506. die Flut is 'the flood tide.'

1507. überspült = spülend bedeckt, 'covers' (washing over).

1509. Freudenstrom, caused by the recovery of her brother and by the hope of return with him.

Ich hielt in meinen Armen das Unmögliche may be understood in a double way. Some take *das Unmögliche* for 'my return home,' 'my salvation,'

but it seems better to refer it generally to what she had considered impossible, viz. that a man of her own family would ever set foot on Taurian soil in order to bring her home. Hence the idea seems to be 'I held in my arms my own brother whom I should never have thought it possible to meet here.' The older versions say vaguely *Das Unmögliche hielt ich mit Händen gefaßt*. Those who prefer the former explanation (*das Unmögliche* = 'return') must take in *meinen Armen* to be equivalent to *mit Händen gefaßt*, 'I held in hand,' 'I really possessed.'

1511. In a trance she dreams of a happy return home through Diana's kindness.

1517. *das Herz*, 'my heart.' See l. 1237 n.

einzig = *alleiniger*, *ausschließlicher*, *übermächtiger*. Hence *mit einziger Gewalt*, 'with all its power,' 'with overwhelming power.'

1519. *Nur* belongs to *brang* *vormwärts* and not to *sie zu retten*. Her soul only rushed onwards and never looked round.

1522. *Hinter mir*, viz. in my imagination. This is indeed the feeling of the Iphigenia of Euripides, who after she is sure of having found her brother never for a moment scruples to deceive the barbarians, to whom she does not consider herself bound by any moral obligations. But the few words of Arkas have sufficed to convince Iphigenia that she cannot leave Thoas and his people with a lie on her lips.

1524. *Menschen* takes a strong accent. She realises that she is not only to leave *Älppen einer wüsten Insel* but human beings who, although still half barbarous, have behaved well towards her, who have allowed themselves to be influenced by her and towards whom she has moral obligations to fulfil.

1525. *Doppelt*, firstly because she hates *all* deceit, and secondly because she would do these people a great wrong by neglecting her duties to them. The Greeks did not recognise any duties towards barbarians.

1526. *meine Seele*. Cp. l. 869 note and l. 923.

1527. The prose has: *Doppelte Sorgen wenden dich hierhin und dorthin und machen zweifelhaft, ob gut ist, was du vorhast*.

1528. As long as she was secluded from the world with its various and conflicting duties, and had but one duty to fulfil, she had, as it were, firm ground under her feet.

1529. *eingeschifft*. Goethe is fond of comparing life to a *sea-voyage*. Compare his poem called *Seefahrt*, or the 'Zahmes Xenion' beginning *Sei du im Leben wie im Wissen, | durchaus der reinen Fahrt besessen*, and several passages in his plays.

1530. *trüb und bang*, 'troubled and afraid,' is another instance of the

so-called *hendiadys* (see l. 81 n. and 1553), in which one idea 'gloomy anxiety' is expressed by two adjectives. In the conflict of duties towards her brother and towards the king her soul is troubled and her former *Gelassenheit* is greatly endangered.

1531. *verkenneft* bu, 'you fail to recognise.'

Scene 4.

This is the only scene in the whole drama in which Goethe made more than a number of verbal alterations and additions which do not materially alter the context. He completely altered and very considerably improved the beginning of this scene. For the sake of comparison the earlier version is printed in Appendix I. pp. 227—9.

In this scene the conflict in Iphigenia's soul is heightened by the representations of Pylades, who vividly impresses upon her the duties she has towards her own family and friends.

1541. *Flamme*, f., 'flame,' hence 'halo,' 'aureole.'

1542. *voll*es, 'full,' viz. of expression, courage and ardour.

1549. With this line the principal and most important addition begins. In the earlier version the comrades were not found and it was doubtful if their ship had left or not. Orestes had remained alone on the shore and was lighting a huge fire as a signal for the Greek ship.

1552. *Felsenbucht*, f., 'bay of the rocky shore,' 'bay marked by high rocks.'

1553. *traurig und erwartend*, 'in mournful expectation.' See l. 1530 n.

1558. *ein Wind erhob...die holden Schwingen*. In the same way Goethe in his youth wrote in the fine poem *Willkommen und Abschied* l. 11, *Die Winde schwingen leise Flügel. holden*, here: 'gracious.' See l. 1007 n.

1563. *der Göttin Bild*, according to the conception of Euripides, Orestes as well as his friend and sister believe that the god requires the carrying off of Diana's image.

1567. *verworren*, now usually *verwirrt*. The difference between the two is that the strong participle *verworren* implies duration, while the weak *verwirrt* (l. 1767) denotes a transitory state. A similar difference exists between *erschrocken* and *erschreckt*. Cp. *unverworren* l. 1659, and l. 598 n.

1568. *Sag' a'n*, 'Speak out,' 'Tell me!'

1569. *das kluge Wort* (see l. 1398) is a euphemism; Pylades implies that their stratagem is required by prudence.

1570. *abgeredet* (or *verabrebet*) scil. *hatten*. See l. 42 n.

1571. *teurer Mann*, as in l. 1257. Cp. also l. 1619.

1581. She actually did this at first.

1584. *bach!* ich... auf diesen Fall voraus, 'prepared for this emergency in my thoughts,' 'anticipated this emergency.'

1590. *gestehen*, in ordinary prose usually *zugestehen*, 'grant.'

1591. This line has six accents, but after the strong pause (before *doch*) they are scarcely noticed. See the Chapter on Metre § 5, f.

zieht sich's zusammen. *es* refers to the general situation which becomes overclouded. *es zieht sich zusammen* is often said of clouds gathering before a storm. After the worst is over one says *Das Wetter verzieht sich*. *auch so*, 'even as things stand at present.'

1595. *steh fest*, 'be firm.'

1597. *Gehört*, 'belongs to,' more usually *Gebührt*.

1600. *Ich'n es ab*, 'refuse it,' means here rather 'answer evasively.'

1601. *schaff' uns Luft* means 'procure for us breathing time,' hence 'give us time' while the messenger returns once more to the king.

1603. *Dem rauh unwürd'gen Volk* (= dem wegen seiner Rauheit (or Rohheit) unwürdigen Volk), 'this barbarous race unworthy its possession.' Pylades in contrast with Iphigenia's higher conceptions speaks from the narrow Greek point of view and unhesitatingly declares the people of Thoas 'unworthy' of such a treasure on account of their 'barbarism.'

1609. *zur Felseninsel, die der Gott bewohnt*. *Felseninsel* = *felsige Insel*. Compare *Klippeninsel* l. 1961. This line does not occur in the older texts. From ll. 723 and 1928—31 it is evident that the image of Diana was to be taken to Apollo's temple at *Delphi*, a small Phocian town on the Greek mainland. Another very famous sanctuary of Apollo was situated on the island of *Delos* in the Aegean Sea where, according to the legend, Apollo and Diana were born. Thus the small island became the most sacred seat of the worship of Apollo. Delos is never mentioned in connexion with the story of Iphigenia. In our passage there is obviously a confusion between the town of Delphi and the island of Delos. Such a confusion could easily arise, as *Delphi* used not unfrequently to be written *Delphos* (e.g. on a seventeenth century (1622) map, by Goethe's contemporaries Gotter (in his *Gefstra*) and Fr. L. Stolberg (in his *Thesaurus*)), even by Goethe himself. In l. 723 (see the note) of our play all the earlier texts have *Delphos* (which was altered by Herder into *Delphi*, the form actually occurring in the earliest printed editions, and subsequently by Goethe into *Delphi*) and in the original Italian letters Goethe mentions the plan of writing an *Iphigenie auf Delphos* (which in the revised form prepared for his *Italienische Reise* he altered into *Iphigenia von Delphi*, and subsequently to *Iphigenie in Delphi*). The use of *auf* in *Iphigenie auf Delphos* clearly implies that during his Italian journey Goethe supposed

Delphos to be an island. This accounts for the confusion which we find in this line and also for Goethe's subsequent alteration of Delphos (Delphis) to Delphi. See pp. 222, 75 and 224, 90.

1610. es refers to Mycen (l. 967), 'that it may revive.'

1611. Asche des verloschenen Herdes is of course to be taken symbolically.

1612. Watergötter (l. 942). The 'household gods' of the family on which the curse is weighing heavily are supposed to be thrown down from their niches (Wohnungen).

1617. This line and the following express what Iphigenia herself cherishes as her most ardent wish. See ll. 1699 sqq., 1968 sqq., and compare the words of Orestes ll. 2136 sqq. The line may be rendered thus: 'You will remove the curse and splendidly adorn all your kindred with the fresh blossoms of a new life.'

1622. sich is repeated (from wendet sich l. 1619) on account of the length of the sentence.

1624. Gewisse = gewiß (zuversichtlich) machenbe, 'reassuring.' Cp. l. 568 n.

1625. verfinst, 'drips,' 'succumbs.'

1628. Des Liebenben, 'of a loving person,' 'of a friend.' In the poetry of the eighteenth century der Liebenbe is sometimes used as synonymous with Freund, which itself is really a present participle (M.H.G. *vrunt*, O.H.G. *frunt*, Got. *frjōnds*) meaning 'the loving one.'

entwidelte is probably a conditional subj. = würde entwideln, but it is not impossible to take it as the indicative of an 'imperfect of experience' denoting futurity (it did so, hence it will do so again). The prose texts have the present entwidelst.

1630. sehnlich wartenb harren, say 'who, longing, wait impatiently for us.'

1632. im Gelsenbusch, 'in the bush on the cliff.'

1633. übersehmébt, 'hovers over,' say 'come over.'

1634. Trauerzug, m., 'expression of sadness.' Her scruples are obviously not really removed by his words.

1637. Fürchte nicht, 'Do not fear.' Pylades, not understanding her moral doubts (etle Sorge), is under the impression that she is afraid of the ordinary risks incurred by following his plan.

1638. Betrüglisch, 'treacherously.' Fear, he thinks, is always associated with Danger, it deceives us by representing Danger as greater than it really is.

1640. In the following animated and stichomythic dialogue between the idealistic maiden and her realistic friend the conflict of the morally good and the useful, of the generous heart and of the cool head, of the

beautiful soul and the matter of fact man of the world is forcibly brought out. A very similar dialogue (between young Neoptolemos and the wily Odysseus) with a very similar object occurs in Sophocles' noble tragedy *Philoctetes* (ll. 100 sqq.). See the Introduction.

1641. *König...Vater.* Iphigenia uses exactly the same expression in restraining Orestes, l. 2004.

1646. *wohl* takes a strong stress. 'It *certainly* does not cease to be...'

1649. Pylades intimates that too high demands on oneself imply a proud consciousness of being able to satisfy them better than most men.

1650. Iphigenia, who does not reason but feels what she should do, is a true *schöne Seele* in the language of Goethe and Schiller. Her morality springs directly from the impulses of her pure and generous heart.

1651. *recht* takes a strong stress, 'If you truly feel yourself you must value yourself highly.' This line, which only occurs in the final version and is somewhat obscure, seems to be another answer to l. 1648. Pylades means that her heart is so pure that the more she looks into it the more she must respect herself.

1652. *nur* qualifies *Ganz unbesiegt* (= nur wenn es ganz unbesiegt ist).

genießt sich, 'can be enjoyed,' 'can be content with itself.' Cp. l. 1285 n.

1653. *wohl* may or may not be accented. It seems to be better to read it without stress and to take it as qualifying *Tempel*, and not *bewährt*. The sense would be in this case *Im Tempel ging das wohl, ... das Leben aber lehrt uns...* 'That was perhaps possible in the seclusion of the temple, but Life teaches us....' So, 'thinking thus,' 'with these views.'

1654. With the idea expressed in this and the following lines compare Franz Grillparzer's spirited comedy *Was dem, der lügt*, and the passage from Schiller's *Wallenstein*, *Piccol.* v. 2, ll. 2447—58:

Mein bester Sohn! Es ist nicht immer möglich,
Im Leben sich so kinderrein zu halten,
Wie's uns die Stimme lehrt im Innersten.
In steter Notwehr gegen arge List
Bleibt auch das redliche Gemüt nicht wahr —
Das eben ist der Fluch der bösen That,
Daß sie, forzeugend, immer Böses muß gebären.
Ich klügte nicht, ich thue meine Pflicht;
Der Kaiser schreibt mir mein Betragen vor.
Wohl war' es besser, überall dem Herzen
Zu folgen, doch darüber würde man
Sich manchen guten Zweck versagen müssen.

1656. dies Geschlecht, 'this race,' viz. 'this human race,' 'human nature,' but in l. 1695 dies Geschlecht means 'my (own) race,' 'my family.'

1658. noch is used instead of oder as if in the place of *feiner* there had been *einer* followed by *weber* (*daß einer sich weber in sich selbst, noch mit den andern...*).

1659. Sich...unverworren halten, 'keep himself unperplexed,' i.e. 'keep himself free from inner struggles.' See l. 1567 n.

1660. beßelt, 'called upon.' This is characteristic of Pylades.

1663. was er gethan (hat). He has rarely a right appreciation of his *past* actions.

1664. was er that, i.e. a man appreciates his *present* actions still less truly. Hence Pylades thinks that all speculation on the value of one's actions is to be avoided and only the immediate purpose and advantage to be considered.

1665. überredt. She is almost 'talked over' by him but not really convinced (*überzeugt*).

1668. fragt sich's, 'is there a question,' 'can you ask.' Cp. l. 1285 n. *gehn* is a subjunctive (= *gehen sollen*).

1671. hieltest is a subj. of condition, 'if you considered yourself to be obliged to him.'

1673. trägt, 'carries with it' (*mit sich bringt*), 'produces.'

1674. an Verlust gewöhnt is unusual. In ord. prose we should not now use the adjective *gewöhnt* (M.H.G. *gewon* with inorganic *t*) but the past participle *gewöhnt* (M.H.G. *gewent*). The two words are sometimes confused; their orig. meaning is *gewöhnt* 'in the habit of,' and *gewöhnt* 'trained for.' See l. 1079: *der list gewöhnt*.

1676. nicht einmal, to regard a useful falsehood as a very trifling matter is characteristic of Pylades' way of thinking.

1677. ein männlich Herz, such as her sister Elektra possessed.

1680. die ehre Hand der Not. On the use of *ehern* with the sense of 'irresistible' see l. 86 n. and l. 1708.

Not is here an equivalent of *Notwendigkeit*, the *diva Necessitas* of the Romans. Goethe personifies it (see ll. 474 and especially 1094 sqq.), calls it a sister of Fate and uses the adjectives *schweigend*, *unberaten* and *taub* (l. 1707) in connection with it. Compare with the following the grand passage on *die ungekümte Preßlerin, die Not in Wallensteins Tod*, l. 7, ll. 576 sqq., and some stanzas on *die große Meisterin, die Not*, in Hölderlin's poem *Das Schicksal*.

1682. Such was the conception of the Greeks: the gods themselves *could not alter the will of Destiny*.

1683. *Schweigend*, Necessity commands by facts, not by words.

1684. *Des...Schicksals...Schwester*. Necessity and Destiny are fitly called sisters; they denote the unavoidable and unalterable connection of cause and effect by which Life is governed.

un'beräthe = *keinen Rat annehmende*, *dem Rat unzugänglich*, *taube* (l. 1707). Necessity 'that will not be advised,' hence 'inexorable.'

1688. *Der Rettung...Siegel*, viz. the image of Diana, the possession of which puts the seal, as it were, upon their safety, making it complete and certain. Orestes and Pylades still believe the carrying off of the image to be necessary for the success of their undertaking, the healing of Orestes and the rescue of Iphigenia.

Scene 5.

Pylades has gone and all the arguments for and against the acceptance of his scheme for deceiving the king by the adoption of his plan have now been fully developed in Iphigenia's conversations with him and Arkas. She remains alone to decide on her course of action. Now the struggle in her heart grows most intense and nearly drives her to give up her former trust in the benevolence of the gods and to adopt the gloomy view of their rule expressed in the old Song of the Parcae which was sung by the nurses in the house of Tantalus' descendants.

1689. *folgen*, 'follow...advice,' 'obey.'

1696. *Nimmt...ab*, 'everything indeed decreases,' 'all things yield.' *doch* has no stress.

1703. *kaum...faum* (l. 1705)...*so* (l. 1707), 'Scarcely—scarcely—when.'

1706. *Hört*, m. 'safe harbour.' Her native country appears to her as a harbour of refuge. *WATERWELT*, f. was coined by Goethe after the model of *WATERLAND* and *HEIMATWELT*, *MITWELT*.

1711. *Dem ich...mein Schicksal danke*, 'to whom... I owe my destiny,' i.e. the kindness with which I was received and treated. See l. 1641 n.

1713. *Ein Widerwille teime*, lit. 'an aversion may sprout,' 'an abhorrence may spring up.'

1715. *die*, 'my.' See l. 1237 note. *zarte Brust*, compare the *gewalt'ge Brust* l. 328 of the men of her race.

1717. *euer Bild in meiner Seele*, i.e. 'the lofty ideal I have formed of you and your wisdom and benevolence.' She is in great fear lest she should be driven to losing her piety and reverence for the gods.

1719. *She had forgotten* the old song in her new surroundings.

where nothing reminded her of the old curse, and she had gladly forgotten it as her conception of the gods was vastly different from the notions of their arbitrariness, envy, injustice, cruelty and unforgivingness expressed in it.

1720. *grausenb* means here *Grausen empfindend*, not *Grausen erregend* (*grausig*). The *Parcae* themselves, of the race of the old deities, and akin to *Tantalus*, shudder as they sing of the treatment of their friend by the proud Olympian gods who overcame and cruelly punished the older gods, the Giants and the Titans.

1721. *Tantalus, der Übermensc*. See the note to l. 310.

göttern, the use of this adjective denotes here, in conformity with the usage of Homer, a thing belonging to the gods. See ll. 1736, 1746.

1722. *eteln* expresses again *Iphigenia's* veneration for her great ancestor.

1725. *ic* merkt' es wohl, 'I noticed it well,' hence 'I remembered it well.' The original version had *S*ch hört' es oft.

The following grand Song of the *Parcae* is entirely Goethe's own, no trace of it occurs in either classical or modern writings. In *Hyginus* (*Astrol.* II. 15) whom he knew well, he may have read *illo tempore Parcae feruntur cecinisse fata*, but the song itself is original. It is sublime, like a chorus in an Aeschylean fate-tragedy, like a grandiose sculpture of Michel Angelo or a heart-stirring melody of Beethoven. In its gloomy conception of the Powers on High expressed in simple and impressive language it is closely related to the *Lied des Harfners* in *Wilhelm Meisters Lehrjahre* (*Wer nie sein Brot mit Thränen aß...*). With regard to metre, style and subject-matter it should be compared with the following odes in short irregular rhythms which were all written in Goethe's youth or the early Weimar time (between 1774—1783). These are *Ganymed* (early in 1774? Longing to be united with the all-loving Father); *Prometheus* (1774; Titanic defiance of the gods, and proud self-reliance); *Grenzen der Menschheit* (before Sept. 1781; Frank acknowledgment of human limitation and of the kindness of the heavenly powers); *Das Göttliche* (1783, or somewhat earlier; What is truly godly in man? Unselfish activity for the benefit of one's fellow men). The *Parzenlied* is an expression of a feeling similar to that which underlies *Prometheus*, while *Iphigenia's* own frame of mind is well expressed in the two last-named poems.

In the original prose text of 1779 the song was printed as prose although the rhythm is clearly noticeable in it. In an early copy taken by Herder (printed in the Appendix page 229) this text was in verse

geschnitten without alteration of a single word. These verses were long lines. The song was considerably altered and improved in the final revision, when it was definitely written in short lines of a somewhat more regular and even (intentionally) monotonous metre. The rhythm of Goethe's Song of the Parcae may have been inspired to some extent by the very similar irregular rhythm of a number of Skandinavian songs which about the time of the first conception of Iphigenia became known to Goethe in Herder's fine collection called 'Volkslieder' (e.g. the song called *Begegnung der Baltharen*).

The first English rendering of the song (by William Taylor of Norwich) does not attempt to reproduce the original metre but has stanzas of four lines each, the rhythm being 'x'x'x'x'. Miss A. Swanwick (in her translation of the whole drama) and recently Mrs Kate Freiligrath-Kroeker, the daughter of the German poet, have faithfully reproduced the characteristic metre of the original. Mrs Freiligrath-Kroeker's version is now most easily accessible in her book of translations called 'A century of German Lyrics,' London, 1894, pp. 7—8 (originally in the 'Publications of the English Goethe Society,' VII. (1893), 69—70). The song was splendidly set to music by Johannes Brahms (Opus 89). Franz Schubert, who set *Osnymet, Prometheus* and *Grenzen der Menschheit*, did not attempt this song.

The song consists of six stanzas of varying length, five of which contain the Song of the Parcae; in the last the nurse describes the effect of the song on Tantalus. Each stanza consists of a number of short lines of ascending mixed (iambic-anapaestic) rhythm. The majority of the lines have a feminine ending. Each line contains two strongly accented syllables, and usually we find one unaccented syllable before and two after the first accent. In ll. 1730, 1744, 1750, 1759, 1761 and 1765 the first syllable has a weak stress also, which does not however influence the general character of the rhythm. The first stanza should be read thus:

x' x x' x
 x' x x'
 x' x x' x
 x' x x' x
 x' x x' x
 ' x x'

The general subject of the Song of the Parcae is a warning to men: *Let men fear* the gods, who are arbitrary (stanza 1), envious (2), unjust (3), cruel (4) and unforgiving (5).

1732. With this idea cp. Schiller's ballad *Der Ring des Polykrates* in which the old story of the envy of the gods is well treated.

1737. ein *Wiß*, 'contest,' perhaps produced by the presumption of the too highly honoured mortal. See the notes to ll. 318 sqq. In this stanza the case of Tantalus is generalised.

1740. *nächtliche Tiefen*, i.e. Tartarus.

1745. Their happy feasts form a strong contrast to the sufferings of their enemies. Cp. l. 1039 n.

1749. In the great fight against the Giants Zeus buried the hundred-armed giant Enceladus (according to others, Typhon) under Mount Aetna. From the celestial heights where the gods dwell Aetna seems to be but an altar from which the breath of the buried Giants rises up like a cloud of incense.

1759. *Still reden*, 'mutely appealing.' See ll. 618—9.

1760. *zu sehn* is the object of *meiden*. Hence the idea is that the whole race of Tantalus is doomed. But this conception is not in accordance with the notions of Iphigenia or Pylades.

1762. *hört... die Kinder*, in ordin. prose *hört auf die Kinder*. The use of the direct object instead of an object preceded by a preposition after a number of verbs is characteristic of Klopstock's poetic diction which was often imitated by Goethe. Another instance occurs in line 1765 *Denkt Kinder und Enkel* (accus.), more impressive than *Denkt an (seine) Kinder und Enkel* or *Denkt seiner Kinder und Enkel*. *Kinder und Enkel* are thus vividly present before his mind's eye. In his first *Wingolf ode* Klopstock has *Urentel denkend*. Cp. also l. 601 n. and l. 1821.

In the older versions *hört* stands absolutely, without *die Kinder*. Cp. the French use of *écouter* with the direct object.

1764. *die Kinder*, a poetic plural instead of *das Kind*.

1766. *Und schüttelt das Haupt* mournfully and indignantly. Tantalus does not approve of the new order of things under the Olympian gods who so cruelly visit the sins of the ancestors upon the descendants.

Iphigenia first dreamily and then with increasing excitement hums to herself the stanzas of the well-nigh forgotten old song. She sings it as other heroines of Goethe's dramas (*Clärchen*, *Gretchen*, *Die Fischerin*) sing old songs which are in harmony with their feelings. But Iphigenia is *not* in harmony with the spirit of the *Parzenlied*. She is anxious not to have her ideal of the kindness of the gods marred. The conflict of her duties and feelings has reminded her of the wild old strains, but we may imagine that the more she sings of them the less her pure and generous mind will be inclined to fall in with their spirit.

The song considers the race of Tantalus to be doomed, she fervently hopes that it will be saved, and by her. Consequently she will not add to the guilt and curse of her race by becoming false and treacherous. She soon fearlessly resolves to speak the truth and trusts to the protection of the good gods. This seems to be the artistic purpose for which Goethe put the song at the conclusion of this act of inner struggle.

ACT V.

The chief action of the drama is found in this act. After a final inward struggle Iphigenia, incapable of deception and trusting to the kindness of the gods and the generosity of the king, tells him the whole truth and thereby saves herself, her brother and their friend, and obtains permission to return home.

Scene 1.

This scene and the following prepare for the grand third scene. They describe the obstacles which exist to the flight of the Greeks, viz. the ambush of the Scythians and the anger of the king.

1773. *irgend* stands for the usual *irgendwo*, 'somewhere.'

1775. *Der heil'ge Verwant*. The adj. *heil'ig* 'religious,' 'pious' is here used again (see l. 34 n., and ll. 1780, 1791, 1821, 2119) with reference to the service of the goddess. *Der heil'ge Verwant* is in apposition to *Wahnsinn* and *Reiße*. Cp. ll. 1431-40.

1776. *lauter* would in prose be placed after *Vorfißt*.

1778. *geßt*, viz. 'you and your men.'

fcharf und *fchnell*, note the alliteration and the repetition of *fchnell*.

1779. *Vorgebirge*, n. 'promontory,' 'headland' (*das wie ein Bibberhaupt in die See stßt*). Prose text. See Appendix I. 5 page 227).

1780. *legt beobacht'gen Hinterhalt*, 'set a watchful ambush' in case they should leave their probable hiding place in the sacred grove which may not be profaned by fighting.

1782. *wie ihr pflegt*, 'as you are wont to do,' 'with your usual vigour.'

Scene 2.

1783. *wechfelt*, 'changes,' say 'sways alternately.'

1784. *so heilig hielt* instead of the usual *für so heilig hielt*. See l. 1459 n. *heil'ig*, here 'guileless,' 'incapable of treachery.'

1791. der heilige Grimm, 'the holy rage,' prescribed by the religion of the Scythians, which exacted the sacrifice of all strangers. In l. 782 Orestes calls it *die fromme Blutgier*.

1793. hätte dankbar ihr Geschick erkannt. *ihr* should be accented, it is opposed to *fremdes*. *Geschick* means here 'good fortune,' because she alone was spared. *erkannt* = *anerkannt*, 'recognised.' Hence 'She would gratefully have recognised (i.e. accepted) her own good fortune.' The original text (*hätte für ihr eigen Geschick gekannt*) confirms this explanation.

1795. This line and the following have but four strongly accented syllables. This is less noticeable in the second line after the pause.

1796. *loft...herauf*, 'calls up,' 'calls out.'

1797. *verwegnen Wunsch*. In ordinary prose the indefinite article could not be omitted. The audacious wish is the wish to return home.

1799. *eigen*, i.e. 'independent' of me and my people.

1800. *Schmeichelei*. Thoas, who is deeply offended, uses here an unjust name for what he used to call *Freundschaft* (l. 511). The fact is that Iphigenia often succeeded in calming his wrath. See l. 1986.

1801. *widersteß* *ich*, by ordering the sacrifice of the strangers.

so, 'but (then),' is opposed to *Nun*.

1803. *ein alterverjährtes Eigentum* is a possession held for many years (alt) to which time has given an undisputable claim (*verjährt*), hence 'a prescriptive property.' *alterverjährtes* has thus the sense of *längst verjährt*. In *Die natürliche Tochter*, l. 2907, a house is called *das alterverfall'ne*. The use of this word by the angry king implies at the same time that Iphigenia has ceased to appreciate his kindness because she does not fear to lose it. The orig. version has: *Verjährete Güte giebt ein Recht, und niemand glaubt, daß er dafür zu danken hat*.

Scene 3.

This grand scene may fitly be compared to two similar—and yet very different—scenes in two other classical German dramas written about the same time as *Iphigenie auf Tauris*. These are Lessing's *Nathan der Weise* (III. 7) and Schiller's *Don Carlos* (III. 10). In each of these three scenes a despot is made to hear the voice of truth and humanity and yields to it. But while in the dramas of Lessing and Goethe the kings are represented as being really prepared for the elevated views to the eloquent exposition of which they listen, the same cannot be urged in the case of Schiller's King Philip of Spain, who allows the Marquis of Posa to ask him for freedom of thought and religious tolerance.

1806. an *Wieses*... *erzählst*, instead of the usual *Wieses* (dat.) *erzählst*, seems here to be a Gallicism, but the use of *an* with *erzählen* occurs also in Low German.

1808. Iphigenia's answer implies that she is anxious to keep the king back from an action of which he will repent at some future time.

1811. *du*, 'you yourself,' takes a strong accent.

1813. *gegen*, 'in return for,' 'in consideration of.' See l. 13 n.

1814. The idea is that half of the curse of an unjust action falls to the share of him who orders it, the other half to the share of him who executes it.

1815. 'His presence remains unstained,' i.e. he keeps himself undefiled by remaining in the background. In the following grand comparison the king is likened to Zeus on Mount Olympus meditating and ordering the destruction of men in a dark thundercloud and passing quickly away from his victims so that their cries never reach him.

1816. *Er sinnt den Tod* is poetic for *er sinnt den Tod aus* or *sinnt auf Tod*. See the similar *Ich denke nicht den Tod*, l. 601.

in einer *schweren Wolke*, i.e. unseen, as the flash is hidden in a thundercloud. The poet seems here to have thought of the Homeric Zeus, who is often called the 'cloud gathering,' 'high thundering,' and 'flashes sending' god.

1817. *seine Voten*. This seems to be a biblical reminiscence; see *Genes.* l. 265. Compare also the end of Schiller's early play *Scenische*.

1820. *unerreichter* stands for *unerreichbarer*. See l. 1387 n. (*unerreichbar*).

1821. We are indeed reminded of the 'Song of the Parcae' (ll. 1744—53) and Iphigenia's speech seems to be somewhat inspired by it. The original version was much less ironical, being only *Wie ist die fanste heilige Harfe umgestimmt!*

1822. *Nicht Priesterin*, supply *bin ich in diesem Augenblicke*, or *Nicht (die) Priesterin spricht zu dir*. The phrase *die heilige Lippe* implies that he speaks of her as priestess. The ironical use of *nur* in Iphigenia's answer deserves special notice. She speaks to Thoas with all the pride of the descendant from the greatest family of Greek rulers.

1824. *rasch* has here again the sense of 'rashly,' hence 'sharply.'

1825. In ordinary prose we should say either *hab' ich gelernt zu gehorchen* or *hab' ich gehorchen gelernt*.

1827. *folgsam*, 'being obedient,' 'obeying.'

1828. *Am schönsten frei*, because there was no conflict between inclination and duty. Say 'in obedience my soul has ever felt the happiest

freedom.' A person of this attitude of mind was called by Schiller eine schöne Seele. See the notes to ll. 1493 and 1650.

1829. Ausspruch, m. 'sentence,' hence 'command,' 'order.'

eines Mannes, 'of a man' conscious of his despotic power.

1831. Thoas himself had allowed the old cruel law to fall into disuse.

1836. Dem, 'to which,' say 'by which.' This line has but four accented syllables.

1837. dir...naß am Herzen, supply zu liegen, 'lie...near thy heart.'

1838. vor Anteil, 'through sympathy.'

1841. The following fine passage was very considerably altered in the later prose version (C). The original prose is given in Appendix I. 4 b, pages 226—27.

immer has here the sense of immerhin, 'nevertheless,' 'yet.' The prose texts have noch. Iphigenia means that his own heart should be able to tell him what she feels concerning the sacrifice.

1843. Erinnerung des...Schicksals is a Latinism for G. an das...Schicksal. We may say either sich einer or an eine Sache erinnern.

1845. Wie mehr for Wie viel mehr or Um wie viel mehr may be a peculiarity of Goethe's native dialect.

denn, 'then,' 'therefore,' is poetic for the usual also or erst.

meins, which is open and sympathetic and not sealed.

1848. Die Knieende, in prose we should say mich die Knieende or mich, die ich...kniete. This construction, which does not seem to occur in Goethe's earlier poetry, is clearly an imitation of classical phrases. The subject of a preceding clause is only vaguely referred to by a participle used as a substantive. Cp. the Römische Elegien I. 7, 3—4:

ra

Trüb der Himmel und schwer auf meine Scheitel sich senkte,
 Farb- und gefaltlos die Welt um den Ermatteten lag.

In this peculiarity of style Goethe may have been influenced by the language of Klopstock and of Voss (in his translation of Homer).

zuckte, 'flashed,' 'was brandished,' 'was raised.'

1849. lebenvollen, 'full of life,' 'throbbing with warm life' is a correct compound (voll Leben) which Goethe prefers to the now more usual lebensvoll. Cp. Lebensbild, I. 929.

1850. entsetzte wirbelnd sich, lit. 'was horrified (all) turning round,' hence 'became dazed with horror.' wirbelnd denotes here schwindehd, all seeming to turn round about her. Say 'A dizzy horror overwhelmed my soul.'

1851. *Mein Auge brach*, 'my eyes grew dim,' is commonly said of persons dying (*sein* or *ihr* *Auge brach*).

1854. *und for und doch, und beanoch*, 'and yet.'

1855. *dem Herrn*, i.e. *mir*.

1859. *Ständ'*. *Stände* is the older form, which survives in poetry but is commonly replaced by *stände*.

Sohn takes a strong stress, as opposed to *Tochter* (l. 1822).

1860. *du verlangtest*, in prose it would be *verlangtest du*.

1861. *hat...er* instead of *hätte...er* (after the conditional *stünd'*). The sudden change of mood and tense is due to Iphigenia's consciousness of her brother's actual presence and her full confidence in his valour.

1862. *Die Rechte seines Busens*, 'the rights of his bosom,' i.e. 'that which in his innermost heart he feels to be right,' viz. to decide what he is to do. Say 'the right of his conscience.' Cp. l. 1883.

1864. *der Frauen* is the archaic singular (see l. 24 n.) which is shewn by the prose texts: *einer Frauen*. See also ll. 213—14.

1867. *hält...gering*. See l. 1459 n. Iphigenia believes that the king has too low an opinion of her brother's valour.

1868. Construe: *Doch hat die Natur den Schwachen nicht ohne Hülfe... gelassen*. The prose version has *Doch ohne Hülfe...*

1870. *zur List...Freude=Freude zur List, Gefallen an List*, 'pleasure in cunning.' This free construction is poetic. Here Iphigenia nearly betrays herself in warmly pleading her own cause, the cause of the weaker.

Künste, f. pl. is here used, like the Latin *artes*, to denote 'artifices.' These 'cunning devices' which Pylades has urged her to have recourse to are enumerated in the following line.

1871. *verspätet*, i.e. 'delays' the attack in order to bring about an inconsiderate attack of the adversary.

umgeht, 'doubles,' 'evades.' Cp. ll. 1598 sqq.

1872. *der Gewaltige=der Gewaltfame*, 'the violent ruler,' 'the despot.' Cp. l. 336 n. The line is an alexandrine having six accents and a caesura in the middle.

1873. The answer of Thoas shows that his suspicion of Iphigenia is increasing.

1874. With this line a turn in Iphigenia's mind is beginning. She feels that she cannot and must not deceive any longer. She wants to remain *eine reine Seele*, only she does not yet quite see how to keep her mind unstained and at the same time save her brother.

braucht sie nicht, 'does not require it.' *brauchen* in this sense now

always takes the accusative, in Goethe's writings the genitive after brauchen is not unfrequent. Cp. l. 1989 (and 1666?).

1877. Ein böß Gefchwür, viz. the apparent necessity of deceiving the king. The older versions have ein böß Gefchwär, 'a bad ulcer.' Goethe has not only used a more dignified expression but avoided the awkward phrase ein Gefchwür abtreiben, which is hardly admissible.

1878. Im ersten Anfall, 'in its first attack,' i.e. immediately, without any prolonged struggle.

1880. Suppliants used to carry branches of olive or laurel wreathed with wool. Here the request itself (die schön e Bitte) is called a graceful branch as opposed to the sword and arms, which are rauß and un schön. Cp. also the common phrases Bitte schön, Danke schön.

1884. A miracle is indeed the solution of the drama of Euripides, where the goddess Athena herself intercedes in favour of the Greeks.

1885. This line foreshadows the dénouement of Goethe's own drama. The power within the depths of her soul is the irresistible power of truth.

1889. The irregular metre expresses well Iphigenia's hesitation and deep emotion. She stammers in confusion and takes back with sie schenken what she was on the point of revealing with sie sint. When she says 'I think them Greeks,' Thoas at once knows that they really are and replies with bitter irony. See the Chapter on Metre, § 5, d.

1890. wohl (unaccented), 'probably,' 'no doubt.'

1891. erneut, now usually erneuert. Goethe uses both forms, the former is perhaps somewhat more poetic.

1892. Before the execution of her resolve fearlessly to speak the truth, Iphigenia seeks for strength in a general reflection as she is wont to do. (See ll. 300 sqq.; 351 sqq.) She compares the heroism of men with the heroism possible for a woman. She feels that what she intends to undertake now is just as full of danger and worthy of praise as certain difficult undertakings attempted by heroic men and carried out successfully by endurance, valour and cunning, the weapons of men. Thoas does not suspect the real nature of her inward struggles, but believes that her conduct is prompted by selfish motives.

unerhörten, 'unheard of,' hence 'extraordinary,' 'prodigious,' 'heroic.'

1895. schauernd, 'shuddering,' say 'thrilling.'

1896. Dem immer wiederholenden Erzähler, 'the always repeating narrator,' i.e. the rhapsodist or singer of popular epics and ballads. Even he who through continual repetition of the grand stories might have become indifferent, feels in certain cases each time a new thrill of admiration. immer wiederholenden was added in Rome.

1897. *Als was = Als das, was*, 'if not that which.' The instances quoted by Iphigenia are all heroic deeds of the age of Homer. Cp. l. 666 sqq. and 671 n.

1899. *übersteicht*, 'steals on,' is formed after the model of *überfallt* or *überreißt*.

1900. *unversehen* is a predicative adjective used adverbially, 'an unforeseen flame,' 'a sudden fire.' Cp. l. 1017 n.

1902. *Ermunterten*, 'roused from their slumber.' *munter* is often an equivalent of *wach*. Cp. the phrases *sich ermuntern*, 'to wake from one's sleep,' *so früh schon munter*, 'so early awake and up?' and others. The ordinary modern meaning of *munter* 'cheerful' occurs in l. 647.

1903. *Auf Feindes Pferdern*. Notice the omission of the definite article and cp. l. 1038 n.

noch (= *tennoch*) does not qualify *mit Heute* but belongs to the whole sentence. In prose it would be placed before *Auf*.

fehrt for *wiederkehrt*, *zurückfehrt*. The use of the simple verb is poetic. The story here referred to is the adventure of Odysseus and Diomedes, who in the night penetrate into the camp of the Thracian King Rhesus, an ally of the Trojans, whom they kill and whose beautiful white steeds they carry off in triumph to the camp of the Greeks. (The song called 'Doloneia,' *Iliad*, Book x.) It is rather incongruous to find an allusion to this undertaking in the mouth of Iphigenia, who is supposed to be ignorant of the events which had happened before Troy.

1905. *einen sichern Weg verachtend* shows that the allusion is to Theseus, who chose the dangerous way by land from Troezen to Athens in preference to the safe passage by sea in order to fight and slay the robbers that infested the route. There may also be an allusion to the bold deeds of Hercules. Cp. ll. 670 sqq.

1906. *durchzustrreifen* is less usual than *zu durchstreifen*.

1909. *Sich...entäußern*, 'give up,' 'renounce.'

ihres angeborenen Rechts, viz. the right to conquer by gentleness.

1912. *Auf und ab*, i.e. now on the lips and now hidden in the heart.

1913. *ein süßes Unternehmen*, viz. to tell the truth.

1916. *euch* refers to the gods to whom she now confidently addresses herself. Cp. l. 1215 n. The reference is easily made clear by a confiding upward look of the actress.

euch leg' ich's auf tie Knie, lit. 'I put it on your knees,' is again an imitation of a Homeric phrase meaning 'I leave my fate in your hands,' or 'I leave the decision with you.' According to ancient Greek ideas the fate of man was hidden in the lap of the gods, on or between their

knees, hence the phrase 'that rests on the knees of the gods' (*θεῶν ἐν γούνασι κεῖται*, *Iliad* XVII. 514) meant 'that depends on the will of the gods.'

1917. *wahrhaft*, 'truthful,' is a predicative adjective as is shown by the prose texts which have *die Wahrhaftigen*, 'the truthful ones.'

1919. Now at last she has conquered, her inner struggles which began with the first scene of Act IV. are over, and confiding in the kindness of the 'good' gods and the generosity of the 'noble' king she follows her heart which bids her speak the full truth.

1921. *fragst du...nach*, 'you are making enquiries concerning.'

1929. *göttlichen Befehlen* emphasises once more that they have not come by their own free will and are under the protection of Apollo.

das Wort Dianens. Iphigenia understands the meaning of the oracle as Orestes and Pylades had understood it (*Bringst du die Schwester...* [l. 2113]).

1934. *Und beide...die Überbliebenen*, in her excitement she does not mention Elektra (ll. 405, 981).

Überbliebenen (and l. 2070) is poetic for *Übergebliebenen*, *Übriggebliebenen*. It seems to have been formed after the model of the usual expression *die Hinterbliebenen*.

1936. *Verbirb uns*, we should expect *Verderbe uns*. The strong verb *verbirben* (imperative: *verbirb*) means 'to be ruined,' 'to be spoilt,' while the weak verb *verderben* (imperative: *verderbe*) signifies 'to cause to be ruined,' 'to ruin,' 'to destroy.' In Goethe's writings the two verbs are sometimes confused. The weak verb is properly used in l. 720.

wenn du darfst, 'if you (believe you) are permitted,' hence 'if your conscience permits you,' 'if you can.' He *cannot* destroy them if he is really noble-minded, and Iphigenia's last hope is that he will show himself noble. *du darfst* is sometimes used in the place of the old *du tarst*, 'you dare,' which would also make good sense here: 'if you dare destroy us (who have come here by divine order and under divine protection).'

1938. *Wahrheit = Aufrichtigkeit*, 'sincerity.' Atreus was deceitful. Thoas' words are full of bitter irony. Cp. l. 501. He believes Iphigenia to be full of Greek pride and contempt for the barbarians. In his wrath he greatly exaggerates, for he is no longer *der rothe Scythe* as in the play of Euripides. If he had been, Iphigenia could not possibly have dared to tell him the truth.

1939. *jeder*. This view of Iphigenia surprises the king and it is *certainly not in harmony with the ordinary Greek conception*. The

noble maiden speaks not from a limited national but from a purely human point of view, which is far in advance of her own time and is also not found in the plays of Euripides. It may, however, be said that certain characters of Sophocles such as Antigone and Neoptolemos (in *Philoctetes*) are nearly related to Goethe's Iphigenia and that in creating them Sophocles also shows himself far in advance of the conceptions of his contemporaries.

1941. Des Lebens Quelle, 'the spring of life,' say 'the stream of life,' i.e. the pure natural feeling of a heart whose impulses are unperverted.

1942. mir, 'with regard to me.' Thoas is now silently brooding and passing through an inward struggle. She watches him with growing anxiety.

1944. The two unaccented syllables (*Bertrüben* [3 *töte*) express Iphigenia's anguish. See the Chapter on Metre, § 5, d.

1947. *Worin* is poetic for *Wo hinein* or *In welche*.
über'tit (notice the glottal stop), 'rashly.' After she has boldly disclosed the truth a sudden doubt comes over her if she has been right. This is very womanly and the momentary reaction quite natural.

1951. ermorde means here not 'kill (myself),' but 'cause to be killed.'

1953. künstlich vichtend, 'artfully inventing,' 'by their cunning inventions.' Thoas is in fact inclined to forgive Iphigenia, being now convinced of her good faith, but being naturally suspicious and especially when he learns that he has to do with Greeks he thinks that she may possibly have been deceived herself.

1954. Der lang' *Berschlöffen*, who is therefore unfamiliar with the ways of the world.

ihre Wünsche, 'her wishes,' i.e. that which she desired.

1955. *Ge spinnt*, '(cunning) web.' Cp. l. 1078 ein *Lügenhaft Gewebe*.

1957. *könnte* takes a strong stress.

hintergangen werden, viz. by other men, but...

1959. *fallen* = zum Opfer fallen, im Opfertode fallen.

1961. *Älppeninsel*, f. 'rock-girt island,' is formed like *Felseninsel* (l. 1609). The Romans used to imprison their criminals in such inaccessible islands.

1965. *Frauen*. For this genit. sing. see ll. 24 n., 966, 1864, 1881.

1968. This line and the following are a literal repetition of ll. 1701—2. Compare also ll. 1617 and 2136 sqq.

1970. Du hältst mir Wort = Du wirfst mir Wort halten. Iphigenia prefers expressing absolute confidence to making a direct request (*Halte mir Wort*!).

Wenn zu den Meinen, etc. See ll. 293 sqq.

1971. *schwurt* is the older form which is now replaced by *schwörtst*.

1972. *lassen* stands poetically for *entlassen*, *heimkehren lassen*, 'let go.'

1976. *den er nicht hofft*, 'which he hopes will not occur.'

1979. *Unwillig*, 'indignantly,' 'angrily.'

1980. *gischend* (= *unter Aufbrausen gischend*), 'hissing,' really 'hissing in coming up.' Cp. the subst. *der Gisch*.

1981. *tilgen* for *vertilgen*, 'destroy.' See *Lehr* l. 1903 n.

1983. In prose: *O laß mir die Gnade von Lobgesang und Dank und Freude umkränzt lobern wie das heilige Licht der stillen Opferflamme!* 'Let thy mercy encircled round with songs of gratitude and thanks and joy shine on me like the consecrated flame of the quietly burning sacrifice.' /

die Gnade, viz. thy royal mercy. The usual phrase is *laß deine Gnade leuchten*, but the comparison of mercy with the gently burning flame rising straight up to heaven suggested *lobern*, 'flame up.' *laß mir deine Gnade leuchten* means 'be thou the personification of Mercy and Forgiveness,' surrounded by songs of praise, joy and thanks. *umkränzt* refers most probably to *Gnade* and not to *Licht der Opferflamme* and means *im Kranze* (or *im Kreise*) *umgeben*. The pure and gently rising flame signified that the gods graciously accepted the sacrifice.

1986. *besänftigte mich*. Goethe used to call his intimate friend Charlotte von Stein *Besänftigerin*. (Cp. Appendix II. a, 4 and 5.) See ll. 121; 511 sqq.

diese Stimme. Cp. ll. 803, 1170—71. Thoas says these words to himself in a sad tone as he now foresees the time when he will no longer hear her voice.

1990. *folgt* = *kann folgen*, *folgt manchmal*. As a king he is accustomed to consider carefully all the possible consequences of his actions.

1991. *böse macht*, 'turns into bad,' 'spoils,' as good deeds must be done spontaneously and with all one's heart. Iphigenia does not realise how true her words are in this very case: the fight between the Greeks and the Scythians has actually begun during her conversation with Thoas.

1992. *wie du's fühlst*, 'as thy feeling (thy heart) prompts thee.'

Scene 4.

This scene and the following are the introduction to the last grand scene of reconciliation. Orestes appears now quite healed, a sympathetic young hero, resolute and eager to fight for their return home.

1998. *In meiner Gegenwart*. The idea was that the sacred presence

of princes required absolute peace and abstention from violence or use of weapons.

führt. *führen* with name of weapons, instruments or tools, means either 'to handle,' or, as here, simply 'to wear.' For the former use see Schiller's *Wilhelm Tell* III. 3, l. 1988:

Das Steuerruder führtst du wie den Bogen.

1999. *das nackte Schwert*, 'his naked sword,' may be an Anglicism which occurs again in *Torquato Tasso* II. 4, l. 712. The usual term is *das bloße Schwert* (see stage direction of Scene 5); a synonymous expression is *das blinfente Schwert*, l. 2010.

2001. *Volte = Kriegsvolte*, 'armed men,' 'followers.' See ll. 2022, 2025. This use of *Volte* survives in the compound *Fußvolte*, n. 'infantry.'

2004. *der mein zweiter Vater ward*. See l. 1641.

2005. *fröhlich*, because the heart of a child is open and confiding.

2008. *meine Seele vom Verrat gerettet*, 'redeemed my soul from treachery.' Orestes quite sympathises with her and does not utter a word of regret or reproach.

2011. *gehörte* has here the sense of *gehört*, 'I obey,' which still survives in some German dialects.

Scene 5.

2016. *des Königes verehrtes Haupt = der verehrte König*. This expression is another imitation of Greek style where *κεφα* 'head' was used to denote the person. Cp. ll. 268, 1303, and *ein schuldvoll Haupt = eine Schuldige* (l. 285). The respectful address of the wily Pylades was certain to please the king.

2020. *ihr Anhang*, 'their adherents,' 'their following.' From the report of Arkas we clearly see that Iphigenia, Orestes and Pylades will be lost unless the king is moved by Iphigenia's open confession.

2022. *Stillstand*, m. for *Waffenstillstand*, m. 'truce,' 'armistice.'

After 2023. *Arkas ab* for *Arkas geht ab*, 'Exit Arkas.'

Scene 6.

2031. *gebieten*, 'command,' hence 'restrain,' 'curb.' On *raschen* see l. 472 n.

2035. *Dieser*, 'of this (woman).' The capital indicates that *Dieser* is not a nom. sing. masc. qualifying *Brüder* but the gen. sing. fem.

das Schwert. This proof, not found in Euripides, is not conclusive, as *Thoas* had never seen *Agamemnon's* sword and must therefore take

the assertion on trust. Orestes' idea of course is that only the true son may have his father's arms. No doubt Thoas is more convinced by the manly bearing and the noble sentiment of Orestes.

2038. *Glück*, n. is here of course *Waffenglück*, 'success in war.'

2041. The idea of a single combat of chosen champions to decide a great issue is quite in accordance with the Greek conceptions of the Homeric age. In the third book of the *Iliad* we read of a single combat between Paris (Alexandros) and Menelaos which is to decide the fate of Helen, in the seventh book of a combat between Hector and Ajax the son of Telamon. This custom was, however, not by any means universal as Thoas rightly informs Orestes. In the Middle Ages such duels were very frequent and were considered as an appeal to divine judgment.

2043. *die Erde...nährt*, 'the earth...produces,' 'there dwell on earth.' Cp. l. 269 n.

2046. *beginne*, 'may begin,' is the 3rd pers. pres. subj. and not the 2nd pers. sing. imperative.

2047. *Die neue Sitte*. Orestes endeavours (like his sister) to introduce more humane customs into the Scythian country. In a truly noble spirit he wishes to fight not merely for his own interests, but at the same time for the introduction of hospitality and kindness to strangers.

2048. *Nachahmung heiligt...zum Gesetz*, 'by imitation...sanctifies into law,' say 'By imitating a noble deed of the princes a whole race will consecrate it into law.'

2050. Lines 2050—7 were added in the final revision, they breathe a higher humanity than that of the ordinary Greek of the time. Orestes shows himself here worthy to be the brother of Iphigenia (see l. 1939 n.) and to be himself a ruler of men.

2059. *deren du dich rühmst* is an imitation of a common Homeric phrase.

2061. *ich stehe selbst...dem Feinde*, 'I myself stand...against the enemy,' 'I hold my own against an enemy,' 'I myself encounter a foe.' *stehe* is thus equivalent to *widerstehe*. The king's readiness to accept the proposal of Orestes proves that he is convinced that the courageous youth is in truth the son of Agamemnon.

2067. *raße*, see l. 472 note. *verewigt*, 'immortalises.'

2068. *Er falle gleich = wenn gleich er falle, obgleich er fallen mag*, 'even if he (should) fall.' Cp. the French *qu'il tombe*.

das Lied of the wandering minstrel or rhapsodist.

2069. *die Thränen, die unendlichen*. On this peculiarity of poetic syntax see l. 1183 n. and the Introduction, Chapter on Language, B. 2. b.

2073. *dur'chgeweinten* is much less usual than *durchwei'nten* which occurs in all the earlier texts and which seems to have been altered merely for the sake of the metre. But cp. l. 1906 n. The force of the (unaccented) prefix *durch-* before many verbs is 'spent in...' (e.g. *durchja'mmern*, *durchschla'fen*) hence 'passed in weeping.'

Tag- und Nächten, 'day(s) and nights,' the prose has *Tagen und Nächten*. Similar constructions, in which of two nouns (or adjectives) forming but one idea only the latter is inflected, occur several times in Goethe's works and in those of the earlier eighteenth century poets. In his poem *Seefahrt* l. 1 he has: *Lange Tag und Nächte*, in *Dichtung und Wahrheit* Book I: *das Graß jenes traven, von Freund und Feinden geschägten Günstler*.

2078. *stille*. The soul is called *stille* because in its grief it shuts itself up from the world and retires into solitude.

2074. *sich zurückzurufen bangt* = in *bangter Sehnsucht sich zurückruft*, 'calls back to herself in vain with anxious fears.' *sich* (dat.) belongs probably to *zurückzurufen*, while *bangt* 'is full of anxiety' is used absolutely. This absolute construction of *bangen* (= *bangen fragen*, 'to call anxiously') is now only dialectical and is not admissible in ordinary prose composition. The reflexive construction alone can be used. In prose the sentence would run thus: *Wo eine stille Seele bangt, sich den verlorenen, rasch abgesehenen Freund zurückzurufen, und sich (in seiner Bangigkeit) verzehrt*. Cp. Clärchen's words in *Emont* (Act III. 1): *Angen und bängen in schwender Pein*.

2077. *Daß...nicht*, 'lest.'

2078. *miß der Knechtschaft verrate*, 'betray me to servitude,' hence 'treacherously give me up to bondage.'

2079. *sie befragt*; *sie* i.e. *Orestes and Pylades*. In our drama (II. 2 or III. 1) we do not hear of many enquiries made by Iphigenia, while the heroine of Euripides in the recognition scene actually makes a number of enquiries concerning Orestes.

2082. *Mal*, n. 'mole,' 'mark.' This is an invention of the German poet.

2087. *doppelt*, 'doubly,' hence 'in the second place.' This second proof was partly suggested by Euripides' *Electra*, but Goethe has with good effect altered the cause of the scar in order to throw a side-light on the character of Elektra, tender but at the same time hasty and imprudent. According to Euripides he fell while pursuing a fawn (with Elektra).

2091. *Er schlug...auf*, 'he struck...on,' say 'he fell against.'

2092. *Ähnlichkeit des Vaters* is a Latinism instead of the usual *Ähnlich-keit mit dem Vater*. This line was added in the final version.

2094. Zeugen der Versicherung = Zeugen meiner innern Sicherheit, 'tokens of my assurance.'

2095. With this line a new scene (the last) is begun in the older texts, marked by the re-entrance of Pylades and Arcas. In the final revision they do not appear again and indeed they are not wanted.

hübe is a subjunct. of condition, the usual form is now habe.

2104. goldenen Felle, usually goldenen Blöße, as we actually find in the prose texts. This is the famous 'golden fleece' which the Greek Jason, the leader of the Argonauts, carried away from the barbarians of Kolchis.

Pferden, such as Odysseus and Diomedes took from Rhesus (see l. 1903 n.) or the steeds of King Laomedon which he promised as a reward to Hercules, a promise the non-fulfilment of which cost him his life (*Iliad*, Book v.).

schönen Töchter, e.g. Medea whom Jason took away with him.

Thoas is no longer suspicious of Orestes himself, but his suspicion of the Greeks is not yet gone and the last two lines of his speech contain a hidden threat.

2105. sie, 'them,' viz. the Greeks, to be inferred from der Grieche l. 2102.

2107. The happy solution of the difficulty proposed by Orestes is very different from the abrupt termination of Euripides' play which finds its explanation in the character of the Greek myth. See the Introduction.

2108. kennen apparently means here erkennen, 'recognise,' because the proper understanding of the oracle comes to him only this very moment and had not occurred to any of them before.

2113. Here for the first time the full text of the oracle is given when its real meaning becomes clear to all. The former allusions to it occur ll. 566 sqq.; 611 sqq.; 722 sqq.; 1928 sqq. and are all based on a natural misunderstanding. The oracle in the drama of Euripides says clearly 'the image of the goddess.'

2114. wider Willen really suits Iphigenia's case better than Diana's.

2116. legen's von...aus, 'interpreted it to refer to,' 'applied it to.'

2117. er gedachte dich, 'he had you in his mind.' See l. 601 note.

Die strengen Bande refers to Iphigenia's service as priestess. Cp. also l. 34. The original version has Diana löst nunmehr die alten Bande.

2119. Du Heilige. Cp. l. 65, and Stimmliche ll. 951, 1127. During his Italian journey the poet saw at Bologna a picture of St Agatha which impressed him so deeply that he wrote home saying he would

in the spirit recite to her his drama and would not allow his Iphigenia to say a word which the saint would shrink from uttering.

2121. Klauen, 'clutches.' His madness is thus represented as a wild beast or a bird of prey. Cp. *Geirklauen* l. 1716.

2123. entfloß's, from the presence of a pure maiden.

2125. Genieß' ich... das... Nicht, but l. 2141 des nähern Rechtes genießen. In the former case (with accus.) genießen seems to mean 'to enjoy,' in the latter (with genit.) 'to have the benefit of.' See l. 260 n.

weite, 'far spreading.'

2127. Rat, m. = Ratsschluss, m. 'counsel,' 'intention.'

heil'gen Bitte etc. The allusion is to the legendary Palladium of Troy, an image of Pallas Athena, given by Zeus to King Dardanus, the grandfather of the unfortunate Priam, which subsequently was carried by Aeneas into Italy.

2128. Daran, usually Woran, 'to which.'

2129. geheimnis = geheimnisvolles, geheimnisvoll wirkendes, 'mysterious,' 'of mysterious effect.'

gebannt ist, 'is attached (as if by a charm).'

2131. Bewahrte dich in... Stille. In *Die natürliche Tochter* Goethe intended to work out a very similar idea. In the first part of the intended trilogy, Act v., Scene 8, ll. 2852—55, Eugenia, the heroic maiden, says when she decides to share for a time the humble position of an honest but poor man:

An ihn will ich mich schließen! Im Verborgnen
Verwahr' er mich, als reinen Tasselman.
Denn wenn ein Wunder auf der Welt geschieht,
Geschicht's durch liebevolle, treue Herzen.

2134. alles, i.e. healing to me, purification to our house, yourself to your family.

2136. With the following compare ll. 1610 sqq.

2139. die alte Krone is a modern expression containing a slight anachronism. With the ancients the sceptre was the symbol of sovereignty. (Cp. *Iliad* II. 101 sqq.)

2141. des nähern Rechtes, viz. the right of blood-relationship.

2142. This and the following three lines contain the main idea of the drama.

2146. Wort, n. = Versprechen, n. 'given word,' 'promise.'

2148. Sieh uns an! Thoas had turned away.

2151. Ohne Segen (von dir), 'without your good wishes.'

2153. Ein freundlich Gastrecht walte, 'a friendly bond of hospitality be maintained.' Iphigenia thus shows the king that she is not anxious to forget him and his people, since she offers the highest a Greek could offer, hospitality.

2159. Den Ton der Stimme, i.e. the Scythian tongue.

2163. selbst takes a strong stress. 'I myself,' the Greek princess will wait upon the poor Scythian. The services mentioned are those rendered to guests in Homeric times, not indeed by the high-born women themselves but by their maids.

2166. geben is the subjunctive denoting a wish, 'may...give.'

2168. The king has not yet turned to them (see l. 2148).

2169. holdes = holdvolles, 'gracious,' 'kindly.' See l. 1007 n.

2170. Dann schwellt...sanfter an, 'then the wind will swell our sails more gently' means 'then our departure hence will be all the easier to us' if we feel that we shall not leave any ill-will behind us and are assured of everlasting friendship and hospitality. Thus Iphigenia's stay among the Scythians will be productive of lasting benefit to the king and his people.

2174. Leb' wohl! The king who has turned to her addresses her and her brother and bids them farewell. The short parting word is very impressive. The king's mind is deeply moved and he is unable to say more, yet we feel that, although he is grieved at the loss of Iphigenia, he has completely overcome his anger and does not bear her any ill-will. The short and melancholy '*Adieu, seigneur*' at the end of Racine's *Bérénice*, in which Berenice takes leave of Titus whom she loves and by whom she is loved and who yet is unable to make her his own, may not inappropriately be compared, but the fine transition from So geht to Leb' wohl is characteristic of Goethe. In his essay über die tragische Kunst Schiller says: Es ist eine vorzügliche Schönheit in der deutschen Iphigenia, daß der taurische König, der einzige, der den Wünschen Drests und seiner Schwester im Wege steht, nie unfre Achtung verliert und uns zuletzt noch Liebe abnötigt. (Bellermann's edition viii. 39.)

APPENDICES.

APPENDIX I.

1. *The first scene of Iphigenie in the original prose version (A):*

Heraus in eure Schatten, ewig rege Wipfel des heiligen Hains, hinein in's Heiligthum der Göttin, der ich diene, tret' ich mit immer neuem Schauer, und meine Seele gewöhnt sich nicht hierher! So manche Jahre wohn' ich hier unter euch verborgen, und immer bin ich wie im ersten fremd, denn mein Ver-
 5 langen steht hinüber nach dem schönen Lande der Griechen, und immer möcht' ich über's Meer hinüber, das Schicksal meiner Vielgeliebten theilen. Weß dem! der fern von Eltern und Geschwistern ein einsam Leben führt; ihn läßt der Gram des schönsten Glückes nicht genießen; ihm schwärmen adwärts immer die Gedanken nach seines Vaters Wohnung, an jene Stellen, wo die goldne Sonne
 10 zum erstenmal den Himmel vor ihm aufschloß, wo die Spiele der Mitgeborenen die sanften, liebsten Erdenbände knüpften. Der Frauen Zustand ist der schlimmste vor allen Menschen. Will dem Mann das Glück, so herrscht er und erlöst im Felde Ruhm; und haben ihm die Götter Unglück zubereitet, fällt er, der Erstling von den Seinen, in den schönen Tod. Allein des Weibes Glück ist
 15 eng gebunden, sie dankt ihr Wohl stets andern, öfters Fremden, und wenn Zerstörung ihr Haus ergreift, führt sie aus rauchenden Trümmern durch der erschlagenen Liebsten Blut der Überwinder fort. Auch hier an dieser heiligen Stätte hält Thoas mich in ehrenvoller Sklaverei! Wie schwer wird mir's dir wider Willen dienen, ewig reine Göttin! Ketterin! Dir sollte mein Leben zu
 20 ewigem Dienste geweiht sein. Auch hab' ich stets auf dich gehofft und hoffe noch, Diane, die du mich verlorne Tochter des größten Königs in deinen heiligen sanften Arm genommen. Ja, Tochter Jovis, hast du den Mann, dessen Tochter du fohertest, hast du den göttergleichen Agamemnon, der dir sein Liebstes zum Altare brachte, hast du den glücklich von dem Felde der umgewandten Troja mit
 25 Ruhm nach seinem Vaterlande zurück begleitet, hast du meine Geschwister, Clettren und Dresten, den Knaben, und unsere Mutter, ihm zu Hause den schönen Schatz bewahret, so rette mich, die du vom Tode gerettet, auch von dem Leben hier, dem zweiten Tod.

(Weimar edition, XXXIX, 323—24.)

2. *Orest's account of the murder of his mother in the first transcription of the prose into irregular metre (B):*

So haben mich die Götter zum Boten ausersehen
 Der That, die ich in jene
 Unfruchtbare, klanglose Höhlen
 Der alten Nacht verbergen mögte.
 Wider Willen zwingst du mich... 5
 Allein dein holber Mund
 Darf auch was schmerzlichs fordern und erhält's.
 Elektra rettete am Tage, da der Vater fiel,
 Dreßten noch.
 Strophius, des Vaters Schweßer 10
 Erzog ihn heimlich neben seinem Sohne Pylades;
 Und da die beyden aufgewachsen waren,
 Brannt' es ihnen in der Seele,
 Des Königs Tod zurächen.
 Sie kommen nach Myzene 15
 Gering an Tracht;
 Als brächten sie die Nachricht von Dreßens Tod
 Mit seiner Asche.
 Wohllempfangen von der Königin
 Gehn sie in das Haus. 20
 Elektern giebt Dreß sich zuerkennen.
 Sie bläst der Rache Feuer in ihm auf,
 Das vor der Mutter heil'gen Gegenwart
 In sich zurückgebrannt war.
 Und hier am Orte, wo sein Vater fiel, 25
 Wo eine alte, leichte Spur von Blut,
 Aus denen oft gescheürten Steinen noch
 Herauszuflüchten schien;
 Hier mahl't Elektra die grauenvolle That,
 Und ihre Knechtschaft, 30
 Und die glückliche, das Reich besitzende Verräther,
 Und die Gefahren all mit ihrer Feieryunge —
 Und Clytemnestra fiel durch ihres Sohnes Hand —.

(Weimar ed. xxxix, 513—4, ll. 946—78. Cp.
 ll. 1003—38 of the final version.)

3. *Some passages of the last prose version (C)*

C.

(a)

ACT I, SCENE 2.

Arkas.

Dem König sollte nichts Geheimniß seyn. Und ob er's gleich nicht fordert,
fühlt er's doch und fühlt es hoch, daß du sorgfältig dich vor ihm verwahrst.

Ipfigenie.

Sag' mir, ist er unmutig gegen mich?

Arkas.

Er scheint's zu seyn. Zwar spricht er nichts von dir, doch hab' ich bey ganz
5 fremdem Anlaß aus hingeworfnen Worten gespürt, daß es in seiner Seele gährt.
O überlaß ihn nicht sich selbst, damit du nicht zu spät an meinen Rath mit Reue
denkst.

Ipfigenie.

Wie? sinnt der König, was kein Mann, der seinen Namen liebt, und die
Olympier verehrt, ie denken soll, sinnt er, mich mit Gewalt von dem Altar in
10 sein verhaßtes Bett zu ziehn? so ruf' ich alle Götter an, und Dianen vor andern,
die mir ihren Schutz gedoppelt schuldig ist.

compared with their final redaction (D) in Italy.

D.

(a)

ACT I, SCENE 2.

Arkas.

Dem König sollte nichts Geheimnis sein;
Und ob er's gleich nicht forbert, fühlt er's doch 180
Und fühlt es tief in seiner großen Seele,
Daß du sorgfältig dich vor ihm verwehrst.

Iphigenie.

Nährt er Verdruß und Unmut gegen mich?

Arkas.

So scheint es fast. Zwar schweigt er auch von dir;
Doch haben hingeworfne Worte mich 185
Belehrt, daß seine Seele fest den Wunsch
Ergriffen hat, dich zu besitzen. Laß,
D überlaß ihn nicht sich selbst! damit
In seinem Busen nicht der Unmut reife
Und die Entsetzen bringe, du zu spät 190
An meinen treuen Rat mit Reue denkest.

Iphigenie.

Wie? Sinnt der König, was kein edler Mann,
Der seinen Namen liebt und dem Verehrung
Der Himmlischen den Busen bändiget,
Je denken sollte? Sinnt er, vom Altar 195
Mich in sein Bette mit Gewalt zu ziehn?
So ruf' ich alle Götter und vor allen
Dianen, die entschlossene Göttin, an,
Die ihren Schuß der Priesterin gewiß
Und Jungfrau einer Jungfrau gern gewährt.

Arkas.

Seh ruhig! solch rasche Jünglingsthat herrscht nicht in Thoas' Blut. Allein ich fürchte harten Schluß von ihm und unaufhaltbar dessen Vollenbung, denn seine Seele ist fest und unbeweglich, drum bitt' ich dich vertrau' ihm, sey ihm
 15 dankbar, wenn du ihm weiter nichts gewähren kannst.

Ipfigenie.

O sag' mir, was dir weiter noch bekannt ist.

Arkas.

Erfahr's von ihm. Ich seh den König kommen. Da du ihn ehrt, kann dir's nicht Mühe seyn, ihm freundlich und vertraulich zu begegnen. Ein edler Mann wird durch ein gutes Wort gar weit geführt. (geht ab)

Ipfigenie.

20 Ich seh' zwar nicht, wie ich dem Rath des Reblichen folgen soll, doch will ich gern dem König für seine Wohlthat gute Worte geben. Verleih' Minerva mir, daß ich ihm sage, was ihm gefällt.

Dritter Auftritt.**Ipfigenie. Thoas.****Ipfigenie.**

Diana segne dich mit königlichen Gütern, mit Sieg und Ruhm und Reichthum und dem Wohl der Deinen, daß, der du unter vielen gnäbig und freundlich
 25 bist, du auch vor vielen glücklich und herrlich seyst.

Arkas.

Sei ruhig! Ein gewaltsam neues Blut
 Treibt nicht den König, solche Jünglingsthat
 Verwegen auszuüben. Wie er sinnt,
 Befürcht' ich andern harten Schluß von ihm,
 Den unaufhaltbar er vollenden wird:
 Denn seine Seel' ist fest und unbeweglich.
 Drum bitt' ich dich, vertrau ihm, sei ihm dankbar,
 Wenn du ihm weiter nichts gewähren kannst.

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Iphigenie.

O sage, was dir weiter noch bekannt ist.

Arkas.

Erfahr's von ihm. Ich seh' den König kommen;
 Du ehrst ihn, und dich heißt dein eigen Herz,
 Ihm freundlich und vertraulich zu begegnen.
 Ein edler Mann wird durch ein gutes Wort
 Der Frauen weit geführt

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Iphigenie (allein).

Zwar seh' ich nicht,
 Wie ich dem Rat des Treuen folgen soll;
 Doch folg' ich gern der Pflicht, dem Könige
 Für seine Wohlthat gutes Wort zu geben,
 Und wünsche mir, daß ich dem Mächtigen,
 Was ihm gefällt, mit Wahrheit sagen möge.

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Dritter Auftritt.**Iphigenie. Thoas.****Iphigenie.**

Mit königlichen Gütern segne dich
 Die Göttin! Sie gewähre Sieg und Ruhm
 Und Reichtum und das Wohl der Deinigen
 Und jedes frommen Wunsches Fülle dir!
 Daß, der du über viele sorgend herrschest,
 Du auch vor vielen seltnes Glück geniehest.

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Thoas.

Der Ruhm des Menschen hat enge Gränzen, und den Reichthum genießt oft der Besizer nicht. Der hat's am besten, König oder geringer, dem es zu Hause wohl geht. Es wird die Nachricht zu dir kommen seyn, daß in der Schlacht mit meinen Nachbarn ich meinen einz'gen letzten Sohn verlohren. So lang die
 30 Rache noch meinen Geist besaß, empfand ich nicht den Schmerz, empfand nicht wie leer es um den Veraubten sey. Doch sieht da ich ihr Reich von Grund aus umgekehrt, bleibt mir zu Hause nichts was mich ergötze. Mein Volk scheint nur mit Unmuth einem Einsamen zu folgen, denn wo nicht Hoffnung ist, da bleibt kein Leben und kein Zutrauen. Nun komm' ich hierher in diesen Tempel
 35 wo ich so oft um Sieg gebeten und für Sieg gedankt, mit einem Verlangen, das schon alt in meiner Seele ist und wünsche zum Segen mir und meinem Volke dich als Braut in meine Wohnung einzuführen.

Ipfigenie.

Der unbekannten, flüchtigen bietst du zu große Ehre an o König. Ich habe nichts gewünscht, an diesem Ufer, als Schutz und gute Ruß, die du mir gabst
 40 zu finden.

Thoas.

Daß du dich in das Geheimniß deiner Ankunft vor mir, gleich einem Fremden, stets sorgfältig hüllest, wird unter keinem Volke wohl gebilliget werden. Wir sind hier weder gastfrey noch glimpflich gegen Fremde, das Gesetz verbietet's und die Noth; allein von dir, die sich des rühmen kann, warum vergebens an
 45 dem rauhen Ufer der Fremde seufzt, von dir konnt ichs erwarten. Man ehret den Wirt freywillig mit Vertrauen.

Hhoas.

Aufrieben wär' ich, wenn mein Volk mich rühmte:
 Was ich erwarb, genießen andre mehr
 Als ich. Der ist am glücklichsten, er sei
 Ein König oder ein Geringer, dem
 In seinem Hause Wohl bereitet ist. 230
 Du nahmest teil an meinen tiefen Schmerzen,
 Als mir das Schwert der Feinde meinen Sohn,
 Den letzten, besten, von der Seite riß.
 So lang' die Rache meinen Geist besaß,
 Empfiand ich nicht die Ode meiner Wohnung; 235
 Doch jetzt, da ich befriedigt wiederkehre,
 Ihr Reich zerstört, mein Sohn gerochen ist,
 Bleibt mir zu Hause nichts, das mich ergötze.
 Der fröhliche Gehorsam, den ich sonst
 Aus einem jeden Auge blicken sah, 240
 Ist nun von Sorg' und Unmut still gedämpft.
 Ein jeder sinnt, was künftig werden wird,
 Und folgt dem Kinderlosen, weil er muß.
 Nun komm' ich heut in diesen Tempel, den
 Ich oft betrat, um Sieg zu bitten und 245
 Für Sieg zu danken. Einen alten Wunsch
 Trag' ich im Busen, der auch dir nicht fremd,
 Noch unerwartet ist: ich hoffe, dich,
 Zum Segen meines Volks und mir zum Segen,
 Als Braut in meine Wohnung einzuführen. 250

Phigeneie.

Der Unbekannten bietest du zu viel,
 O König, an. Es steht die Flüchtige
 Beschämt vor dir, die nichts an diesem Ufer
 Als Schutz und Ruhe sucht, die du ihr gabst.

Hhoas.

Daß du in das Geheimnis deiner Ankunft 255
 Vor mir wie vor dem Letzten stets dich hüllest
 Wär' unter keinem Volke recht und gut.
 Dies Ufer schreckt die Fremden: das Gesch
 Gebietet's und die Not. Allein von dir,
 Die jedes frommen Rechts genießt, ein wohl

Ipfigenie.

Wenn ich mein Haus und meiner Eltern Namen le verbarg o König, war es Verlegenheit nicht Mißtraun. Vielleicht, ach! wenn du wüßest wer ich bin, welsch' eine Verwünschte du nährst und schützeß, würdest du dich entfegen vor der
 50 Götter Zorn, du würdest statt mir die Seite deines Throns zu bieten, mich vor der Zeit von deinem Hause treiben und eh noch bey den Meinen mir ein glücklich Leben zubereitet wäre, in schweifendes hausloses Gelnb mich verstoßen.

Thoas.

Was auch der Rath der Götter mit dir sey, und was sie dir und deinem Haus gerenten, seh' ich doch nicht am Seegen, den sie mir gewähren, seitdem ich dich
 55 gastfreundlich aufnahm, daß ich an dir ein schuldpoll verruchtes Haupt beschütze.

Ipfigenie.

Der Seegen kommt um deiner Wohlthat, nicht um meinethwillen.

(J. Baechtold's ed. pp. 13—19.)

(b)

Ipfigenie.

Eine Weile war dem Vater ein Sohn versagt und kaum war gnädig dieser Wunsch erfüllt, daß meine Mutter einen Knaben brachte, sie nannten ihn Orest, als neues Uebel schon bereitet war. Auch hierher ist der Ruf des Kriegs erschollen,
 60 den alle Fürsten Griechenlands vor Troiens Mauern mit unerhörter Macht getragen, ob er noch dauert, oder die Stadt verderbt ist, hab' ich nie vernommen. Dahin führte mein Vater der Griechen versammelt Heer. In Aulis harrten sie

Von uns empfangner Gast, nach eignem Sinn
Und Willen ihres Tages sich erfreut,
Von dir hofft' ich Vertrauen, das der Wirt
Für seine Treue wohl erwarten darf.

Iphigenie.

Verbarg ich meiner Eltern Namen und 265
Mein Haus, o König, war's Verlegenheit,
Nicht Mißtraun. Denn vielleicht, ach, wüßtest du,
Wer vor dir steht, und welch verwünschtes Haupt
Du nährst und schüttest, ein Entsegen faßte 270
Dein großes Herz mit seltnem Schauer an,
Und statt die Seite deines Thrones mir
Zu bieten, triebest du mich vor der Zeit
Aus deinem Reiche; stießest mich vielleicht,
Eh' zu den Meinen frohe Rückkehr mir 275
Und meiner Wandrung Ende zugedacht ist,
Dem Elend zu, das jeden Schweifenden,
Von seinem Haus Vertriebnen überall
Mit kalter, fremder Schreckenshand erwartet.

Ihoas.

Was auch der Rat der Götter mit dir sei, 280
Und was sie deinem Haus und dir gebenden,
So fehlt es doch, seitdem du bei uns wohnst
Und eines frommen Gastes Recht genießest,
An Segen nicht, der mir von oben kommt.
Ich möchte schwer zu überreden sein,
Daß ich an dir ein schuldvoll Haupt beschütze. 285

Iphigenie.

Dir bringt die Wohlthat Segen, nicht der Gast.

(b)

Iphigenie.

Es mangelte dem Glück der Eltern noch
Ein Sohn, und kaum war dieser Wunsch erfüllt,
Daß zwischen beiden Schwestern nun Drest, 410
Der Liebling, wuchs, als neues Übel schon
Dem sichern Hause zubereitet war.
Der Ruf des Krieges ist zu euch gekommen.

vergebens auf günstigen Wind, Diana meinem Vater erzürnt, hielt ihn zurück,
und forderte durch Calchas Mund zum Opfer des Königs älteste Tochter, mich.
65 Sie lockten meine Mutter listig mit mir ins Lager, zwangen mich vor dem Altar,
wo die Göttin barmherzig mich vom Tod errettete und wundervoll hierher ver-
setzte. Iphigenie, Agamemnons und Clytemnestras Tochter ist's, die mit dir
spricht. (J. Baechtold's ed. p. 25.)

(c)

Phylades.

Die Götter rächen an den Söhnen nicht der Väter Missethat, ein ieder, er sey
70 gut oder böß hat seinen Lohn. Segen ist erblich nicht Glück.

Orest.

Der Väter Segen hat uns nicht hierher geführt.

Phylades.

So wenigstens der hohen Götter Wille.

Orest.

So wissen wir, durch weßen Willen wir verderben.

Phylades.

Apoll gebeut dir vom Taurischen Gestad Dianen die geliebte Schwester nach
75 Delphos hinzubringen. Wie ehrenvoll daß er uns dies Geschäft vertraut! Dann
sollst du durch die Bitte der keuschen Göttin befreit von den Erinnyen werden die
umschließen. Schon hier in diesen heiligen Hain magt keine sich.

Der, um den Raub der schönsten Frau zu rächen,
 Die ganze Macht der Fürsten Griechenlands 415
 Um Trojens Mauern lagerte. Ob sie
 Die Stadt gewonnen, ihrer Rache Ziel
 Erreicht, vernahm ich nicht. Mein Vater führte
 Der Griechen Heer. In Aulis harrten sie
 Auf günst'gen Wind vergebens; denn Diane, 420
 Erzürnt auf ihren großen Führer, hielt
 Die Eilenben zurück und forderte
 Durch Kalchas' Mund des Königs älteste Tochter.
 Sie lockten mit der Mutter mich ins Lager;
 Sie rissen mich vor den Altar und weiheten 425
 Der Göttin dieses Haupt. — Sie war versöhnt;
 Sie wollte nicht mein Blut und hüllte rettend
 In eine Wolke mich; in diesem Tempel
 Erkannst' ich mich zuerst vom Tode wieder.
 Ich bin es selbst, bin Iphigenie, 430
 Des Atreus Enkel, Agamemnons Tochter,
 Der Göttin Eigentum, die mit dir spricht.

(c)

Pyllades.

Die Götter rächen
 Der Väter Missethat nicht an dem Sohn;
 Ein jeglicher, gut oder böse, nimmt 715
 Sich seinen Lohn mit seiner That hinweg.
 Es erbt der Eltern Segen, nicht ihr Fluch.

Orest.

Uns führt ihr Segen, dünkt mich, nicht hierher.

Pyllades.

Doch wenigstens der hohen Götter Wille.

Orest.

So ist's ihr Wille denn, der uns verderbt. 720

Pyllades.

Ihu, was sie dir gebieten, und erwarte.
 Bringst du die Schwester zu Apollon hin,
 Und wohnen beide dann vereint zu Delphi,
 Verehrt von einem Volk, das edel denkt,

Orest.

So hab' ich wenigstens geruhigen Tob.

Pylades.

Ich denke anders, und nicht ungeschickt hab' ich das schon geschehene und das
80 künftige verbunden und mir ausgelegt. Vielleicht reist in der Götter Rath schon
lang das große Werk: Diana sehnt sich lange von diesem Ufer der Barbaren, die
Menschenblut ein jungfräuliches Opfer wähen. Uns war es aufbehalten das
heilige Bild von diesem Ort zu holen, uns wird es auferlegt und seltsam sind wir
bis an die Pforte schon geführt.

Orest.

85 Mit seltner Kunst flicht du der Götter Rath und Menschen Witz zusammen.

Pylades.

Dann ist der Witz nur werth, wenn was geschieht ihn auf den Willen iener
droben aufmerksam macht. Schwere Thaten müssen gethan seyn, und dem, der
viel verbrach, wird auferlegt, mit dem unmöglichen sich zu bekämpfen, damit er
büßend Göttern noch und Menschen diene. Bringst du die Schwester zu Apollen
90 hin, und wohnen beide dann vereint zu Delphos im gestitteten Griechenlande, so
wird für diese That Apoll dir und Diana gnädig seyn, dich aus der Hand der alten
Unterirdischen retten.

Orest.

Wenn ich bestimmt bin noch zu leben und zu thun, so mögen sie von meiner
Seele den Schwindel nehmen der unaufhaltsam auf dem Pfade des Bluts mich zu
95 den Todten reißt, die Quelle vertrocknen, die meine Seele wie aus der Mutter
Wunden ewig sprudelnd färbt. (From Baechtold's ed. pp. 41—43.)

So wird für diese That das hohe Paar
 Dir gnädig sein, sie werden aus der Hand
 Der Unterird'schen dich erretten. Schon
 In diesen heil'gen Hain wagt keine sich.

725

Orest.

So hab' ich wenigstens geruh'gen Tod.

Pyllades.

Ganz anders dent' ich, und nicht ungeschickt
 Hab' ich das schon Geschehne mit dem Künft'gen
 Verbunden und im stillen ausgelegt.
 Vielleicht reist in der Götter Rat schon lange
 Das große Werk. Diana sehnet sich
 Von diesem rauhen Ufer der Barbaren
 Und ihren blut'gen Menschenopfern weg.
 Wir waren zu der schönen That bestimmt,
 Uns wird sie auferlegt, und seltsam sind
 Wir an der Pforte schon gezwungen hier.

730

735

Orest.

Mit feltner Kunst fliehst du der Götter Rat
 Und deine Wünsche klug in eins zusammen.

740

Pyllades.

Was ist des Menschen Klugheit, wenn sie nicht
 Auf jener Willen droben achtend lauscht?
 Zu einer schweren That beruft ein Gott
 Den edeln Mann, der viel verbrach, und legt
 Ihm auf, was uns unmöglich scheint, zu enden.
 Es siegt der Held, und büßend dienet er
 Den Göttern und der Welt, die ihn verehrt.

745

Orest.

Bin ich bestimmt, zu leben und zu handeln,
 So nehm' ein Gott von meiner schweren Stirn
 Den Schwindel weg, der auf dem schlüpfrigen,
 Mit Mutterblut besprengten Pfade fort
 Mich zu den Toten reißt. Er trockne gnädig
 Die Quelle, die, mir aus der Mutter Wunden
 Entgegensprudelnd, ewig mich besetzt.

750

755

4. *Two passages of A which were considerably altered in C.*

a. (Act III, Sc. 1. Cp. ll. 1051 sqq.)

A

Grest.

Es wär' ihm wohl, wenn man von
seinem Tode auch sagen könnte. Wie
gährend krieg aus der Erschlagenen
Blut der Mutter Geist und ruft den
alten Töchtern der Nacht, die auf den
Mord der Blutsverwandten die herge-
brachten Rechte wie ein hungrig Heer
von Geiern rastlos verfolgen, sie ruft
sie auf, und die alten Schrecknisse, der
Zweifel und die Reue und die zu spät
sich ewig in sich selbst verzehrende und
nährende Betrachtung und Überlegung
der That, die schon gethan ist, steigen
wie ein Dampf vom Acheron vor ihnen
auf, und nun berechtigt zum Verderben
treten sie den schönen Boten der gott-
besäten Erde, wovon sie längst hin-
weggebannt sind. Den Flüchtigen ver-
folgt ihr schneller Fuß, und geben keine
Rast, als wieder neu zu schrecken.

(Weimar ed., XXXIX, 361—62.)

C

Grest.

Es wär' ihm wohl wenn man von
seinem Tode auch sagen könnte. Wie
gährend krieg aus der Erschlagenen Blut
der Mutter Geist und ruft der Nacht
uralten Töchtern zu: Laßt nicht den
Muttermörder entfliehn! Verfolgt den
Verbrecher, auch ist er geweiht! Sie
horchen auf! Ihr holer Blick schaut
mit der Eier des Adlers um sich her
Sie rühren sich in ihren schwarzen
Hölen, und aus den Winkeln schleichen
ihre Gefährten, der Zweifel und die
Reue leis herbei. Ein Dampf vom
Acheron steigt vor ihnen herauf, in
seinen wolkigen Krepsen wälzt sich die
ewige Betrachtung und Ueberlegung der
geschehenen That verwirrend um des
Schuldigen Haupt. Und sie, berechtigt
zum Verderben, treten den schönen
Boten der gottbesäten Erde wovon
sie längst hinweggebannt sind. Den
Flüchtigen verfolgt ihr schneller Fuß
und geben keine Rast, als wieder neu
zu schrecken.

(Baechtold's ed., p. 59.)

b. (Act v, Sc. 3. Cp. ll. 1841 sqq.)

A

Iphigenie.

Ob ich rede oder schweige, kannst
du doch wissen, was ich denke. Ich, die
~~ich~~ selbst vor'm Altar zitternd kniete,

C

Iphigenie.

Ob ich rede oder schweige, kannst
du doch wissen was ich denke. Riß
die Erinnerung des gleichen Schicksals

als Kalchas in seiner Hand das heilige
Messer zuckte und vor'm unzeitigen
Lob mein Eingeweide wirbelnd sich
entsetzte, ich, eben dieser Göttin zum
Opfer bestimmt, da diese Fremden
hingerichtet werden sollen, von ihr
gerettet, soll ich nicht alles thun, sie
auch zu retten? Du weißt es, und du
willsst mich zwingen?

(Weimar ed., xxxix, 390—91.)

nicht ein verschloßen Herz zum Mitleid
auf? wie mehr denn meins! In ihnen
seh' ich mich. Ich habe vorm Altare
selbst gezittert, des Todes Feierlichkeit
umgab die Kniende. Schon zuckte das
Messer, den lebervollen Busen zu durch-
bohren, mein Innerstes entsetzte wir-
belnd sich, mein Auge brach, und ich
sah mich gerettet. Sind wir, was
uns die Götter gnädig gewährt, Un-
glücklichen nicht zu erstatten schuldig?
Du weißt es, kennst mich, und du
willsst mich zwingen?

(J. Baechtold's ed., p. 105.)

5. *The last prose text (C) of the beginning of Act iv,*
Scene 4.

(Compare *D*, ll. 1532—1621.)

Iphigenie.

Welche Nachricht von meinem Bruder?

Pyllades.

Die beste und schönste. Von hier begleitet' ich ihn, gesteh' ich, mit einiger
Sorge, denn ich traute den Unterirdischen nicht, und fürchtete auf des Okeanos
ungeweihtem Boden ihren Hinterhalt. Aber Drest gieng, die Seele frey, wie ich
ihn nie gesehn, immer unsrer Errettung nachdenkend vorwärts und bemerkte
nicht, daß er aus des heiligen Hains Gränzen sich entfernte. Wir waren dem
Vorgebirge näher gekommen, das wie ein Widder-Haupt in die See steht. Dort
hielten wir inne und beschloßen unsern Rath. Mit freyem Geiste dacht er
kühnen Thaten nach: der Jugend schönes Feuer umloberte sein Haupt, ich hielt
ihn fest und sah ihn fröhlich an, vergas der Noth, der dringenden Gefahr und
pries der schnellen Retter gnädig Walten.

Iphigenie.

Was habt ihr beschloßen?

Pyllades.

Auf dem Vorgebirge zündet er ein Feuer an, das Leichen unsern lang harten-
ren Freunden zur See.

Iphigenie.

Wenn sie nicht aufmerken, oder vorüber gefahren sind?

Pyllades.

Dann wäre neue Sorge. Jetzt ist nur diese. Und wann sie's merken und landen in der bestimmten Bucht; kommt er zurück und holt uns ab, wir nehmen still das Bild der Göttin mit, und stechen rudern nach der vielgeliebten Kiste! Uns bleibt Raum wenn auch nicht alles glückte, uns schützt dein Verbot das die Barbaren von diesen Gränzen hält. Hast du dem König' was wir abgeredet vermeiden lassen?

Iphigenie.

Ich habe theurer Mann, doch wirfst du scheitern? dein Anblick ist mir gleich ein schweigender Verweis. Dem Arias sagt' ich was du mir in Mund gelegt, und er verlangte, der seltenen Entföhnung Feier dem König erst zu melden.

Pyllades.

Beh uns! Hast du dich nicht ins Priesterrecht gefällt?

Iphigenie.

Als eine Hülle hab' ichs nie gebraucht.

Pyllades.

So wirfst du reine Seele dich und uns verderben! O warum mußt ich dich dir überlassen! du warst nicht gegenwärtig genug dem Unerwarteten durch gewandte List zu entgehn. Des Voten Wiederkunft erneuert die Gefahr! Laß uns bereit sein, iede wegzuwenden. Verlangt er uns zu sehn, und ienen Mann, der von dem Wahnsinn schwer belastet ist, so weis ihn ab, als hieltest du uns in dem Tempel wohl verwahrt. O warum sann' ich nicht auf diesen Fall voraus.

Iphigenie.

Du hast erinnre dich, und ich gesteh' an mir liegt alle Schuld. Doch konnt ich anders dem Manne nichts sagen, denn er verlangte es mit Ernst und Güte.

Pyllades.

Gefährlicher zieht sichs zusammen, doch unverzagt! Erwarte du des Königs Wort. Jetzt würde iede Eile Verdacht erwecken: Und dann steh fest, denn solche Weihsung anzuordnen gehört der Priesterin und nicht dem König'. So schaff uns Luft, daß wenn die Freunde glücklich landen, wir ohne Aufschub mit dem Bilde der Göttin entfliehn. Gutes prophezeit uns Apoll, denn es wir die Bedingung

erfüllen, daß wir die Schwester ihm nach Delphos bringen, erfüllt sich das Versprechen schon. Drest ist frey! O! Mit dem Befreyten o führt uns günstige Winde hinüber nach dem langgewünschten Hafen. Lebendig wird Myzen und du o heilige, wendest durch deine unbescholtne Gegenwart den Segen auf Atreus Haus zurück.

Iphigenie.

Hör' ich dich o Bester: so wendet meine Seele, wie eine Blume der Sonne sich nach wendet, deinen fröhlichen muthigen Worten sich nach.....

(J. Baechtold's edition, pp. 89—93.)

6. *The Song of the Parcae*

(*'in Verse geschnitten'*)

(according to Herder's copy).

Es sangen die Parzen ein grausend Lied
als Tantal fiel vom goldenen Stuhl
Die Alten litten mit ihrem Freund. — Ich hört es oft.
In meiner Jugend sangs eine Amme uns Kindern vor.

Es fürchte die Götter das Menschengeschlecht
sie haben Macht, und brauchen sie, wies ihnen gefällt
Der fürchte sie mehr, den sie erheben
Auf schroffen Klippen stehn ihr Stühle um den goldenen Tisch
Erhebt sich ein Zwist, so stürzt der Gast
unwiederbringlich ins Reich der Nacht
und ohne Gericht liegt er gebunden in der Finsterniß.
Sie aber lassen sich ewig wohlseyn am goldenen Tisch
Von Berg zu Bergen schreiten sie weg
und aus der Tiefe dampft ihnen des Riesen erstickter Mund
gleich andern Opfern, ein leichter Rauch.
Von ganzen Geschlechtern wenden sie weg ihr segnend Aug
und hassen im Enkel die ehemals geliebten
und nun verworfenen Züge des Ahnherrn.

So sangen die Alten und Tantal horcht in seiner Höle
Denkt seine Kinder und seine Enkel
und schüttelt das Haupt.

(Weimar edition, Vol. 39, p. 554.)

APPENDIX II.

(a) *Some passages from Goethe's poetry.*

1. *Ich bin ich nicht der Flüchtling, Unbehauste,
Der Unmensch ohne Zweck und Ruh
Der wie ein Wassersturz von Fels zu Felsen brausete
Begierig wütend nach dem Abgrund zu.....
Sie! ihren Frieden mußst' ich untergraben!
(From the Urfaust ll. 1414 sqq. before the end of 1775.)*

2. *..... der in aller Welt
Nicht findet Ruh noch Rast;
Dem wie zu Hause, so im Feld
Sein Herze schwillt zur Last.
(From Jägers Abendlied, original version, Stanza 3, written towards
the end of 1775.)*

3. *Der du von dem Himmel bist,
Alles Leid und Schmerzen stillest,
Den, der doppelt elend ist,
Doppelt mit Erquickung füllest,
Ach, ich bin des Treibens müde!
Was soll all der Schmerz und Lust?
Süßer Friede
Komm, ach komm in meine Brust.
(Wanderers Nachtlied, written on February 12, 1776 and sent to
Frau von Stein.)*

4. *Kannstest jeden Zug in meinem Wesen
Spätest, wie die reinste Nerve klingt,
Konnstest mich mit einem Blicke lesen,
Den so schwer ein sterblich Aug' durchdringt;
Tropfstest Mäßigung dem heißen Blute,*

Richtetest den wilden, irren Lauf,
 Und in deinen Engelsarmen ruhte
 Die zerstörte Brust sich wieder auf.....
 Fühlte sein Herz an deinem Herzen schwellen
 Fühlte sich in deinem Auge gut,
 Alle seine Sinnen sich erhellen
 Und beruhigen sein brausend Blut!

(From a poem beginning „Warum gabst du uns die tiefen Blide?“ sent to Frau von Stein on April 14, 1776.)

5. „Kennst du mich nicht?“ sprach sie mit einem Munde,
 Dem aller Lieb' und Treue Ton entfloß,
 „Erkennst du mich, die ich in manche Wunde
 Des Lebens dir den reinsten Balsam goß?
 Du kennst mich wohl, an die zu ew'gem Bunde
 Dein strebend Herz sich fest und fester schloß.....“
 „Ja!“ rief ich aus, indem ich selig nieder
 Zur Erde sank, „lang hab ich dich gefühlt;
 Du gabst mir Ruh, wenn durch die jungen Glieder
 Die Leidenschaft sich rastlos durchgewühlte;
 Du hast mir wie mit himmlischem Gefieder
 Am heißen Tag die Stirne sanft gefühlt;
 Du schenkest mir der Erde beste Gaben,
 Und jedes Glück will ich durch dich nur haben.“

(From Goethe's Zueignung, Stanzas 5—6, Aug. 1784. The muse is addressed here, but Goethe's muse in those years was, as he himself often confessed, Frau von Stein.)

(b) *Some passages from Schiller's poetry.*

1. Aber wehe dem Mörder, wehe,
 Der dahin geht in thörichtem Mut!
 Hinab, hinab in der Erde Riß
 Rinnet, rinnet, rinnet dein Blut.
 Drunten aber im Tiefen sitzen
 Sichtlos, ohne Gesang und Sprache,
 Der Themis Töchter¹, die nie vergessen,
 Die Untrüglichen, die mit Gerechtigkeit messen,
 Fangen es auf in schwarzen Gefäßen,
 Rühren und mengen die schreckliche Rache.

* * * * *

¹ An unusual paraphrase for the Furies.

Wehe, wehe dem Mörder, wehe,
 Der sich gesät die tödliche Saat!
 Ein ander Antlitz, eh' sie geschehn,
 Ein anderes zeigt die vollbrachte That.
 Mutvoll blickt sie und kühn dir entgegen,
 Wenn der Rache Gefühle den Busen bewegen;
 Aber ist sie geschehn und begangen,
 Blickt sie dich an mit erbleichenden Wangen.
 Selber die schrecklichen Furien schwangen
 Gegen Orestes die höllischen Schlangen,
 Reizten den Sohn zu dem Muttermord an.
 Mit der Gerechtigkeit heiligen Tügen
 Mußten sie listig sein Herz zu betrügen,
 Bis er die tödliche That nun gethan.
 Aber da er den Schoß nun geschlagen
 Der ihn empfangen und liebend getragen,
 Siehe, da kehrten sie
 Gegen ihn selber
 Schrecklich sich um.
 Und er erkannte die furchtbaren Jungfrau'n,
 Die den Mörder ergreifend fassen,
 Die von jetzt an ihn nimmer lassen,
 Die ihn mit ewigem Schlangenbiß nagen,
 Die von Meer zu Meer ihn ruhelos jagen
 Bis in das delphische Heiligtum.

(Die Braut von Messina ll. 1986 sqq.)

2.

...
 So schreiten keine ird'schen Weiber!
 Die zeugete kein sterblich Haus!
 Es steigt das Riesenmaß der Leiber
 Hoch über Menschliches hinaus.
 * * * * *

Ein schwarzer Mantel schlägt die Lenden,
 Sie schwingen in entfleischten Händen
 Der Fackel düsterrote Glut,
 In ihren Wangen fließt kein Blut.
 Und wo die Haare lieblich kattern,
 Um Menschenstirnen freundlich wehn,

Da sieht man Schlangen hier und Rattern
Die giftgeschwoll'nen Bäuche blähn.
* * * *

Und schauerlich, gedreht im Kreise,
Beginnen sie des Hymnus Weise,
Der durch das Herz zerreißend bringt,
Die Bande um den Sünder schlingt.
Besinnungsgraubend, Herzbethörend
Schallt der Erinnyen Gesang.
Er schallt, des Hörers Mark verzehrend,
Und duldet nicht der Leier Klang:
* * * *

„Wohl dem, der frei von Schuld und Sühle
Bewahrt die kindlich reine Seele!
Ihm dürfen wir nicht rächend naß,
Er wandelt frei des Lebens Paß.
Doch wehe, wehe, wer verstoßen
Des Mordes schwere That vollbracht!
Wir heften uns an seine Sohlen,
Das furchtbare Geschlecht der Nacht.
* * * *

„Und glaubt er stehend zu entspringen,
Geflügelt sind wir da, die Schlingen
Ihm werfend um den flücht'gen Fuß,
Daß er zu Boden fallen muß.
So jagen wir ihn ohn' Ermatten,
Versöhnen kann uns keine Reu',
Ihn fort und fort bis zu den Schatten
Und geben ihn auch dort nicht frei.“
* * * *

So singend tanzen sie den Reigen,
Und Stille, wie des Todes Schweigen,
Liegt überm ganzen Hause schwer,
Als ob die Gottheit nahe wär'.
Und feierlich nach alter Sitte
Umwandelnd des Theaters Rund
Mit langsam abgemess'nem Schritte,
Verschwinden sie im Hintergrund.
* * * *

Und zwischen Trug und Wahrheit schwebet
Noch zweiseln jede Brust und bebet
Und huldiget der furchtbar'n Macht,
Die richtend im Verborg'nen wacht,
Die unerforschlich, unergründet
Des Schicksals dunkeln Räthsel kicht,
Dem tiefen Herzen sich verkündet,
Doch fliehet vor dem Sonnenlicht.

(Die Kraniche des Iphitus II. 101—152.)

APPENDIX III.

*Some Fables from Hyginus.**a. Orestes.*

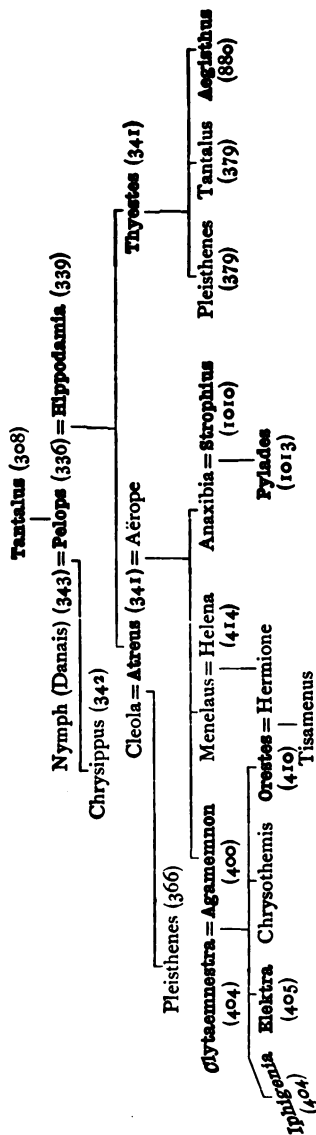
Orestes Agamemnonis et Clytemnestrae filius postquam in puberem aetatem venit studebat patris sui mortem exequi. itaque consilium capit cum Pylade et Mycenae venit ad matrem Clytemnestram, dicitque se Aeolium hospitem esse nuntiatque Orestem esse mortuum, quem Aegisthus populo necandum demandaverat: nec multo post Pylades Strophii filius ad Clytemnestram venit urnamque secum affert dicitque ossa Orestis condita esse. quos Aegisthus laetabundus hospitio recepit. [qui] occasione capta Orestes cum Pylade noctu Clytemnestram matrem et Aegisthum interficiunt. quem Tyndareus cum accusaret, Oresti a Mycenensibus fuga data est propter patrem. quem postea furiae matris exagitarunt. (Fab. CXIX.)

b. Iphigenia Taurica.

Orestem furiae cum exagitant Delphos sciscitatum est profectus, quis tandem modus esset aerumnarum: responsum est, ut in terram Tauricam ad regem Thoantem patrem Hypsipyles iret, indeque de templo Dianae signum Argos afferret; tunc finem fore malorum. sorte audita cum Pylade Strophii filio sodale suo navem conscendit celeriterque ad Tauricos fines devenerunt, quorum fuit institutum ut qui intra fines eorum hospes venisset templo Dianae immolaretur. ubi Orestes et Pylades cum in spelunca se tutaerentur et occasionem captarent, a pastoribus deprehensi ad regem Thoantem sunt deducti. quos Thoas suo more victos in templum Dianae ut immolarentur duci iussit, ubi Iphigenia Orestis soror fuit sacerdos. eosque ex signis atque argumentis qui essent quid venissent postquam rescit, abiectis ministeriis ipsa coepit signum Dianae avellere. quo rex cum intervenisset et rogaret, cur id faceret, illa ementita est dicitque eos sceleratos signum contaminasse: quod impii et scelerati homines in templum essent adducti, signum expiandum ad mare ferre oportere, et iubere eum interdicere cibibus, ne quis eorum extra urbem exiret. rex sacerdoti dicto audiens fuit. occasione Iphigenia nacta signo sublato cum fratre Oreste et Pylade in navem ascendit ventoque secundo ad insulam Zminthen ad Chrysen sacerdotem Apollinis delati sunt. (Fab. CXX.)

APPENDIX IV.

Genealogical Table showing the relationship of the descendants of Tantalus.*



* The numbers in brackets after the names refer to the lines of Goethe's drama in which the relationship is first mentioned. Only the names printed in *bold type* occur in our drama. Several other men and women, though descendants of Tantalus or connected with his family, are omitted from this pedigree as being of no importance for Goethe's *Iphigenia*.

APPENDIX V.

BIBLIOGRAPHY.

THE books marked with an asterisk have been seen or consulted by the present editor. The following list does not lay claim to absolute completeness, but it is hoped that no book of real importance has been overlooked. The titles of most of the English and German School editions have been considerably shortened in order to save space. Only translations into the English language have been enumerated.

Many other small pamphlets and short articles, especially the earlier ones which cannot be enumerated here, are mentioned in Goedeke's *Grundriss*, Vol. IV (new edition, 1891), pp. 671 sqq. (by Max Koch).

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